DESIGN STRATEGY OF STREET CULTURE DEVELOPMENT IN CHINA

By

Mr. Zhang NING

A Thesis Submitted in Partial Fulfillment of the Requirements

for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Graduate School, Silpakorn University

Academic Year 2020

Design Strategy of Street Culture Development in China

โดย
Mr.ZHANG Ning

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปรัชญาดุษฎีบัณฑิต
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Field of Study	DESIGN ARTS (INTERNATIONAL PROGRAM)
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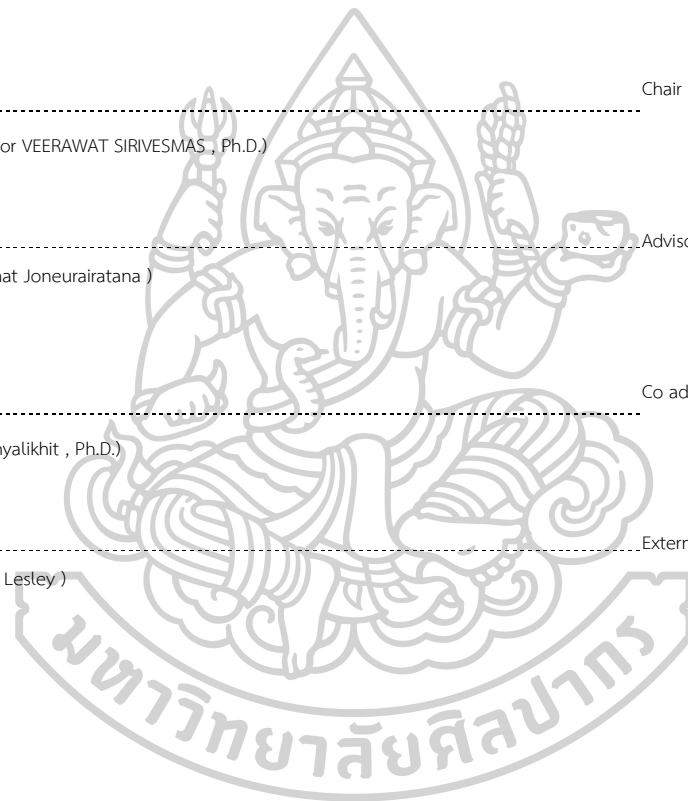
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MR. ZHANG NING : DESIGN STRATEGY OF STREET CULTURE DEVELOPMENT IN CHINA THESIS ADVISOR : PROFESSOR EAKACHAT JONEURAIRATANA

In contemporary times, the original rebellious spirit of street culture has been weakened. As the development of street culture in China has been impacted and influenced by foreign cultures, more and more young people have their own independent aesthetic standards and no longer choose to follow the crowd. The increase of the demand group also leads to the emergence of a large number of independent street fashion brands in China, but at present, the problem of most brands is the lack of influence and design. This is mainly reflected in the fact that many brands have no innovation ability and no breakthrough, so most street brands in China have no soul, only repeated copying and no originality. This study strives to solve these problems, which has guiding significance for the benign development of Chinese street culture.

The purpose of this study is to find new design strategies to present a new perspective of Chinese street culture. Create a unique Chinese street culture and spread it to the public. To make the image of Chinese street culture is more international and more suitable for the current trend. The methodology of this research is a Practice-based Research combined with Applied Research. In this research, note-taking, interviewing, observing, photographing, and video recording were applied to primarily identify the concept of "Street culture". To develop and promote Street culture in China by presenting new design strategies. This research was a combination of local culture and technical aesthetics.

The results show that the quilting art is a good way to express the elements of Chinese street culture. This research will benefit artists, fashion designers, and people in the creative field, and will be of great inspiration to the future development of Chinese street culture. New knowledge systems based on design strategies obtained by researcher, hopes to produce these elements in the form of clothing by looking for the most accurate Chinese street elements, using the correct technology, and combining the technical aesthetic principles. Summarize the process of design and production, and get a design strategy that helps to develop Chinese street culture. To find guidance for the development of contemporary Chinese street culture, the experimental fabric made by quilting art is used to reflect the technical aesthetics.

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1.1 The Current situation

Street culture is a subculture that is different from, or even opposite to, mainstream culture. Therefore, this kind of culture has a certain meaning of rebellion, uninhibited, and resistance.

Breaking the bonds of traditional understanding, amplifying the independent, individual character, through a variety of representational behaviour to express individuality, outstanding individual consciousness, and various periods of street culture. Having different expressions and cultural connotation, including the black culture, the beat generation, hippies, punk culture, yuppie culture, and rap culture, and so on. They all have some culture. Looking back at the development process of streetwear in different periods, we can find that social environment and culture are the keys to the existence and development of street culture. Popular clothing is not just a simple item of clothing; it is more about the inner spiritual and cultural accumulation. And clothing was just the carrier of the culture at that point in time.

Internationally, with the development of the world economy in the 1960s, people's way of life changed, especially the concept of traditional dress for young people. The rebellion of young people against the traditional concept of the dress also led to great changes in clothing. Clothing is not only used by people for warmth, cover their shame and public decency. It has gradually become a reflection of people's self-worth and the taste in the arts.

With the rapid improvement of living standards in recent years, the aesthetic level and cognition of consumers have developed with the development of the economy. Traditional clothing can no longer satisfy consumers, and more and more people want to update themselves with a unique style of clothing, which provides more space for the emergence of street clothing. Due to the pursuit and love of consumers, the demand for the clothing market has also changed, and the traditional clothing has gradually been forgotten by consumers, while the street fashion style with bright colors, exaggerated accessories, personality collocation, and bold innovation has once again entered people's vision.

Street fashion represents a rebellious and decadent style of clothing, which is gradually accepted by modern consumers and mainstream culture and has become a unique style of clothing with high research value. This thesis

studies how different fabrics are used in the design of street fashion, to better explain how street fashion style is combined with quilting art in materials, shapes, and patterns so that the current Chinese street fashion style tends to be more simple, generous, fashionable, and of more market value.

With the improvement of aesthetics, vision, material, and lifestyle, traditional clothing has been unable to meet the dress requirements of consumers and wearers, which provides the soil for street clothing to appear in people's vision as a new style of clothing.

This research combines the personality design of street clothing with a number of influencing factors to create and design clothing works that are closer to consumers, thus making the design strategy of street style clothing more complete and clear. The research of this thesis not only provides new design strategies, new fabric creativity, and new ideas for street clothing but also can effectively drive street clothing culture towards simplification, and popularization.

Finally, street fashion style clothing will play a certain role in guiding, as well as a reference for most of China's clothing brands in innovative design.

The existence and development of a country require the maintenance of basic conditions, such as food, clothing, shelter, and transportation. In "dressing", China has established a rich and colourful clothing culture. China's garment industry has a long history, experiencing the development and improvement of the Qin, Han, Tang, Song, Yuan, Ming, and Qing dynasties.

The ancient garment industry has always adopted the traditional hand-made clothing, which has its own value. The patterns, materials, and techniques of its ancient garments are incomparable with those of the modern garment industry. It is because of China's long history of clothing and clothing manufacturing technology that China's clothing industry occupies an important position in the world.

At the beginning of the founding of the People's Republic of China, social and economic living standards were relatively low. After a series of socialist transformations, it finally achieved relatively stable development.

From 1950 to 1952, during the period of national economic recovery, the Chinese government actively supported the handicraft industry, taking measures such as relief for unemployed workers, relief for work, organizing handicraft cooperatives to help them overcome difficulties, and helping private handicraft industries to resume production.

In 1952, the growth rate was 181.7 % over that of 1950. People's quality of life has been generally improved. According to the preliminary calculation of the National Bureau of Statistics in 1952, the output value of the country's handicraft industry increased from 3.237 billion yuan in 1949 to 7.317 billion yuan, accounting for 8.8 percent of the country's total industrial and agricultural output and 21.36 percent of the total industrial output.

In 1953, it rose to 9.145 billion Yuan, accounting for 9.66 % of the total output value of the industrial and agricultural sectors. The cooperative movement of the handicraft industry began in 1950, experienced the key trial operation, developed steadily, and reached the climax of the cooperative movement in 1956.

From 1953 to 1956, in accordance with the general line of transition to socialism, China successfully embarked on large-scale constructions with the first five-year Plan as the core and socialist transformation of agriculture, handicraft industry, capitalist industry, and commerce, thus realizing the historical transformation from new democracy to socialism. With the occurrence of social change and cultural variation, the development trajectory of clothing in the 1950s and 1960s was reversed.

The dress of the upper class in the 1940s faced the dual choice of inheritance and abandonment. The uniform of men and women in the early 1950s was a symbol of absolute economic equalitarianism, so the clothing presented a single and simple trend.
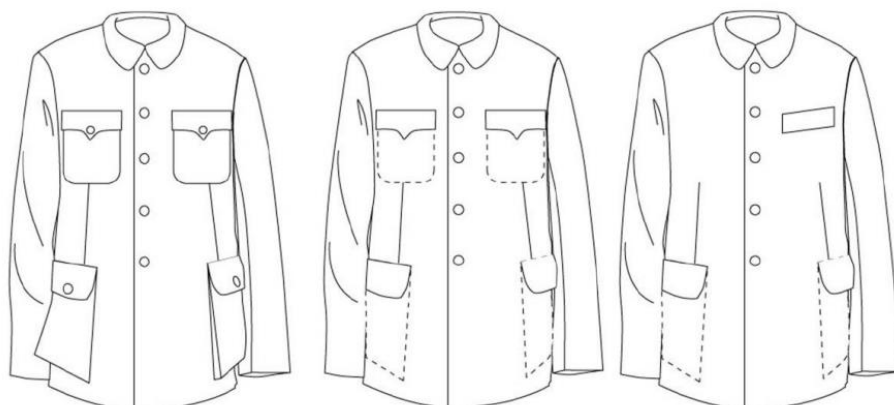
Figure 1 The comparison of shape among the Mao suit, the service-dress and the youth dress.

Using CorelDRAW program.

However, clothes that were too simple could not reflect the thriving new socialist face. In the mid-1950s, China began to implement the "Flower-dress movement" from top to bottom, which changed the previous monotonous nature of clothing and formed the "short spring" in the development of clothes in the early days of the People's Republic of China.

Figure 2 The clothes worn by Chinese women during the Flower-dress movement.
Source: available from https://www.chenyufangchan.com/lishi/8498.html

The beauty advocated during this period was a healthy, generous, and simple beauty, which was different from that of the 1940s.

At the beginning of 1956, the socialist transformation of China was completed, followed by a period of socialist construction in full swing.

However, the rectification movement in 1957, the anti-rightist movement, and the "Great Leap Forward" movement in 1958 did not accelerate China's economic development, on the contrary, it caused serious damage to China's national economy and directly led to the "three-year difficult Period" from 1959 to 1961. Because of the one-sided emphasis on the development of heavy industry, the production of the light industry declined sharply.

In 1960, China's light industrial products only completed 54.7 billion yuan, a 9.8 percent decline over the previous period, cotton yarn, cloth, and other major light industry products fell 28-60 percent.

At the same time, Sino-Soviet relations broke down, the Soviet Union withdrew aid experts and cut off economic support, natural and man-made disasters caused China to face a serious economic crisis, clothing is a problem in the planned economy.

In order to alleviate the shortage of clothes, China began to issue and use clothes tickets, entering the "Era of tickets".

In 1960, the Communist Party of China decided to implement the policy of "adjustment, consolidation, enrichment, and improvement" to restore the national economy. From 1961 to 1965, China stepped onto the track of comprehensive adjustment of the national economy and achieved corresponding results.

However, the "left-leaning" erroneous thinking has not been completely corrected and still exists in the political and ideological, and cultural aspects. Excessive political criticism in the field of ideology strengthened the class nature of costumes and formed a style that reflected more characteristics of that time.

The years 1957-1966 were a period that came after China's socialist transformation and before the Cultural Revolution.

Early costume features followed the "Flower-dress movement", paying attention to dress up, new clothing, makeup, and perm were still popular.

However, influenced by the national economy and "left-leaning" ideology, the state called for a "strict economy", which put the "emphasis on dressing up" in the previous period between 1949 and 1956 into question. Compared with the period of the "Cultural Revolution", people's attitude towards clothing was relatively tolerant during this period. People's love of beauty was no longer approved, but they were not subjected to severe criticism. However, under the influence of the economic situation, The phenomenon of Chinese clothing tended towards simplicity again.

The "Cultural Revolution", from May 1966 to October 1976, was a time when ideas and lifestyles were severely restricted. The Cultural Revolution put forward the slogan of "breaking the four olds" -- old ideas, old culture, old customs, old habits. So at the height of the Cultural Revolution, the original variety of clothing mostly disappeared (Chen, Yuxia. 2010).

Capitalism brought about suits, leather shoes (on behalf of bourgeoisie, imperialism), cheongsams, gowns, jackets (on behalf of feudalism, the landlord class, and the exploiting classes), all kinds of skirts, pyjamas, women' s

stockings (on behalf of the petty bourgeoisie lifestyle), men's jackets, and shirts (on behalf of the petty bourgeoisie lifestyle).

Under this special historical condition, the pursuit of beauty in clothing was regarded as the capitalist ideal and way of life, which was severely criticized. Thus, it leads to the extreme monotony of the styles and colours of people's clothing, presenting the situation of "one colour" and "unity". The "old three" - MAO suits, people's suits, and military casual suits in blue, black, and grey became the predominant code of attire.

After the End of the Cultural Revolution, Chinese culture and art were revitalized. The light industry received unprecedented attention and the textile and garment industry was rebuilt and developed on a large scale.

But in the 1980s, with the reform and the opening up of the country, the large scale, large output, low design level, and poor structure of China's garment industry became the norm of the garment industry at that time. With large scale mechanized production, traditional culture and local cultural design elements were been replaced with modern machinery.

At the same time, due to the lack of innovation and unique design styles, the Chinese clothing industry no longer represented a country of ancient clothing heritage, and became a mere producer of clothes it is today.

After the Cultural Revolution and the reform and opening up, China became a major garment producer and exporter as its economy grew. In the rapid development of the garment industry, some large and medium-sized cities have emerged in China, such as Shanghai, Beijing, Guangzhou, Shenzhen, and Xiamen, which can bring Chinese garments to the world stage. From the point of view of the development of these cities, China has quickly entered the ranks of clothing countries.

Although China is a big player in the global garment industry, it has some problems when compared with developed countries in recent years, such as low product quality, monotonous garment styles, low positioning, low added value, and lack of cultural accumulation. These problems have seriously restricted and affected the development of China's garment industry.

At the end of the 20th century, some Chinese clothing pioneers put forward some new ideas and concepts. Under the guidance of such ideas and concepts, the ideas and methods of industrial transformation and upgrading have been analyzed and studied by garment researchers in China.

China's garment industry is transforming from a single mass production model to a diversified production mode. Transformation and upgrading refer to the transformation of mass-produced clothing in China into personalized and unconventional clothing.

Along with the paradigm shift, the quality of clothing products also needed improving, and so do their designs and the added value of products that should reach the highest levels, so as to promote a healthy and sustainable development of the whole Chinese clothing industry.

The all-round development of China's economy and culture has influenced and promoted constant changes in the people's spirit and their materialistic needs, and the resulting improvements in living standards and conceptual changes directly altered people's attitudes and lifestyles.

At present, traditional clothing can no longer meet the needs of modern people. People began to pursue individuality, a distinctive lifestyle, and dressing style, becoming trends and fashions. Especially in recent years, with the influence of European and American clothing, films and television shows, strange, exaggerated, and bold street clothing and accessories flooded into China's clothing markets.

Due to the repeated use of traditional clothing fabric, dark colour, simple style, with no changes, the old clothing culture is no longer recognized and accepted by Chinese consumers. The market demand has changed.

Street culture clothing with its bold collocations, fabric re-creation, exaggerated colours, and alternative styles are gaining more and more attention and favour from Chinese consumers.

Unique and distinctive clothes can express and explain themselves and their inner world in a certain sense. More and more people want to show themselves by wearing unique clothes.

Especially with the popularization of social platforms, both on and offline, various fashion conferences, and celebrity endorsements, street culture clothing has very broad prospects for development in China. This opens up a new direction and an opportunity for development for the Chinese clothing industry.

The current situation is as follows:

With the improvement of economic strength and people's aesthetic demands, Chinese street culture is gradually emerging.

2. China has gradually developed aesthetic fatigue towards international street culture elements.

3. People cannot accurately find the representative elements of Chinese street culture.

4. People cannot find a design strategy to develop Chinese street culture.

1.2 Research Purpose

The objectives of this study are:

1. To study the local street culture in China.

2. To develop the expressiveness of Chinese street culture clothing based around the application of quilting art.

3. To introduce new fashion art design strategies from the perspective of contemporary Chinese street culture.

1.3 Assumptions of the study

1. Take the local Street culture as the carrier to maintain the sustainable development of Contemporary Costume design in China.

2. Develop the new image of contemporary Chinese street culture, improve the young generation's understanding of Chinese street culture and clothing, and expand the influence of Chinese street culture.

1.4 Main research areas

1. This study focuses on the collection of street elements from representative Cities in China, such as Shanghai, Beijing, Guangzhou, Shenzhen, Xiamen, and other places. The research focuses on "the surface of the city" and "the back of the city" . The best elements of Chinese street culture are obtained through comparison.

2. Through the classification of Chinese street culture elements, analyse their characteristics, conduct experiments in creative fabric design, use quilting art to express the characteristics of Chinese street culture, and study its feasibility by creating samples.

3. Present costume design works with Chinese street culture elements and quilting techniques.

1.5 Research Process

1. Literature review

Literature review on Local Street culture in China.

Basic research on design strategy.

2. Field research

In Shanghai, Beijing, Guangzhou, Shenzhen, Xiamen, Zhengzhou, and Nanchang, the research includes Chinese street elements such as graffiti art, sculpture art, architectural art, street environment art, transportation facilities, stickers, and posters.

3. Data analysis

Evaluate the results of field studies:

3.1 Study the elements and social values that influence Chinese street culture.

3.2 Finding guidelines for the development of contemporary Chinese street culture has achieved the goal of developing Chinese street culture.

4. Use quilting art to make experimental fabrics to reflect technical aesthetics.

5. Study the application of creative fabric design in street culture clothing design.

6. Blend street culture with costume design.

7. Conclude that the creation of contemporary Chinese street culture clothing works is able to elevate the design of Chinese street culture style clothing to a higher level and is expected to gain international recognition.
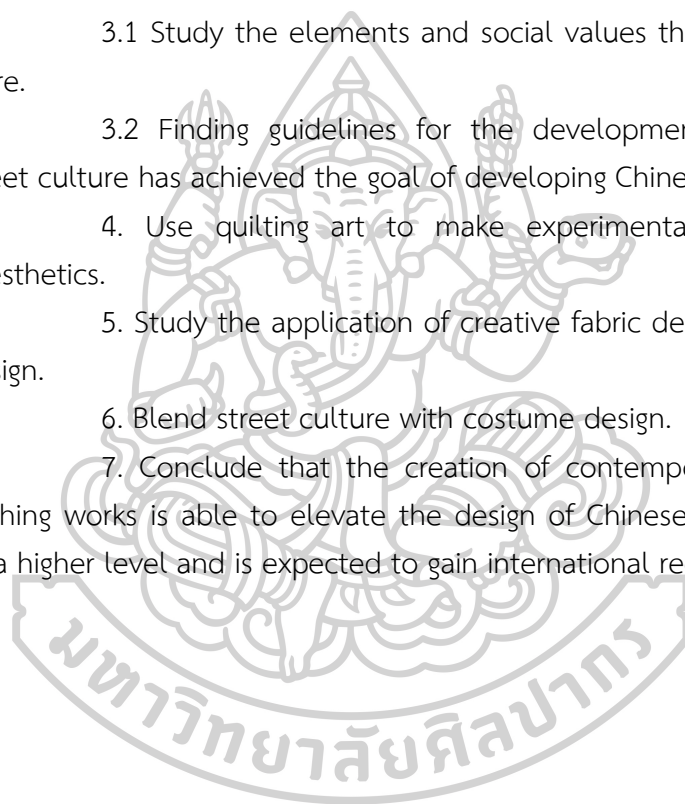
1.6 Research Methods

This study is a practice-based study that combines contemporary quilting art with Chinese street culture, striving to find a new design strategy.
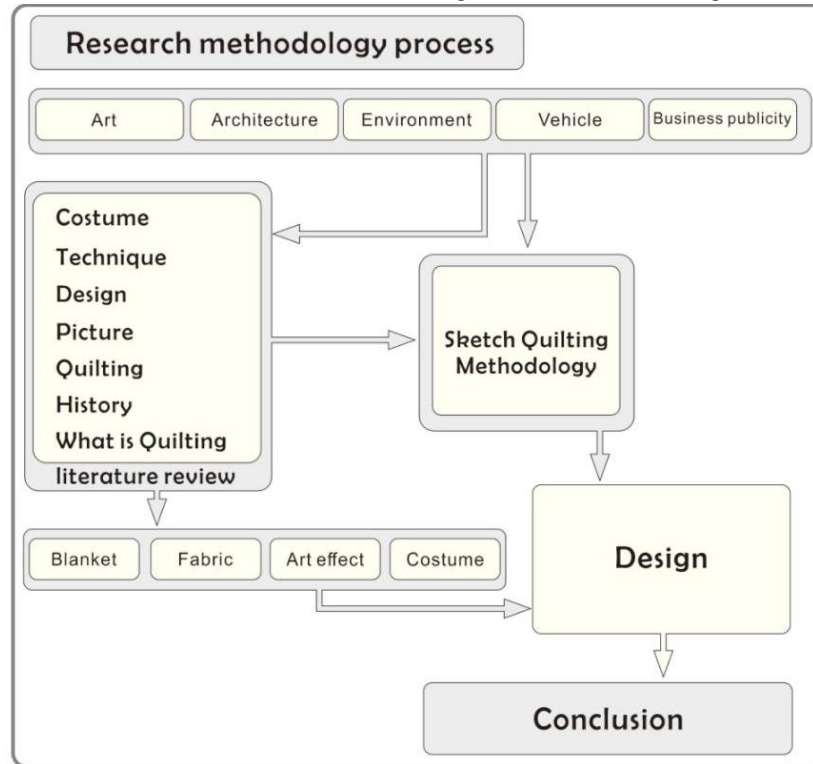
Figure 3 Research methodology process.
Using CorelDRAW program.

Chapter2 Literature Review and related studies

2.1 The origin and development of street culture

The modern street culture was formed in the poor black neighborhoods in the United States in the 1970s, and for a long time it was called "black culture" and "poor people's entertainment".

2.1.1 Street dance

At the time, due to financial hardship and deteriorating material conditions, people had little to no home entertainment. Groups of people would often gather in the streets and create music. With their natural talents in music and rhythm, impromptu street dance moves and rap music quickly formed a unique style that soon won over the teenagers, and eventually spread and became especially popular throughout Europe and the United States fashion districts.

Figure 4 Black street dance. Picture from the Internet.
Source: available from https://www.sohu.com/a/203906167_482903

2.1.2 Hip-hop music

Hip-hop music, an important component of today's street culture, originated from RAP music at that time. It was first subordinate to gang culture and was often associated with violence and crime. Dan Silverman said, there are social benefits to street reputations, but those benefits are dominated when reputation

concerns draw into crime those who obtain no direct gain from it. RAP music is an effective way to build a street reputation (Silverman, D. 2004).

Rap music was impactful, with extremely controversial performances and seemingly distorted and chaotic lyrics. It was often violent, provocative and suggestive in nature, and because of its negative influences on the youths of that generation, the mainstream society of music treated rap as a dirty, street garbage culture.

Figure 5 Hip-hop culture.
Source: available from http://www.gushenshu.com/bencandy-42-173266-3.htm

But Tricia Rose observes, rap music remains avibrant force with its own aesthetic, a noisy and powerful element of contemporary American popular culture (Rose, T. 1994). From this, another form of music emerged: an evolution of both content and form, as a more moderate compromise between early rap and mainstream music. It was the era of Hip-hop, a form of music that had shed its dirty underground image and ascended the hall of elegance to become the young people's new rhythm, music and fashion pronoun.

2.1.3 Graffiti

In the 1960s, a large number of teenagers and gangsters roamed the streets of black neighborhoods in the United States. In order to demarcate and mark their own sphere of influence, they painted their own TAG (Thos A Grabbert) symbols on the streets and streets.

These early doodles were simple, crude, colourful, and obscure. Some are merely personal symbols or gang totems. The underground brings together writers from inner-city and suburban neighborhoods and from circumstances of deprivation and relative affluence. As individuals write hip hop graffiti, they participate in a cultural process rooted in young black culture (Ferrell, J. 1993).

Wall graffiti can be indicators of attitudes, behavioral dispositions, and social processes in settings where direct measurement is difficult. Graffiti written by teenage gangs delineate their turf or area of control; their content may indicate contested space and gang violence. Graffiti in an ethnic neighborhood identify tension zones related to social change (Ley, D., & Cybriwsky, R. 1974). In this case, graffiti can hardly be associated with art. It carries too much negative energy.
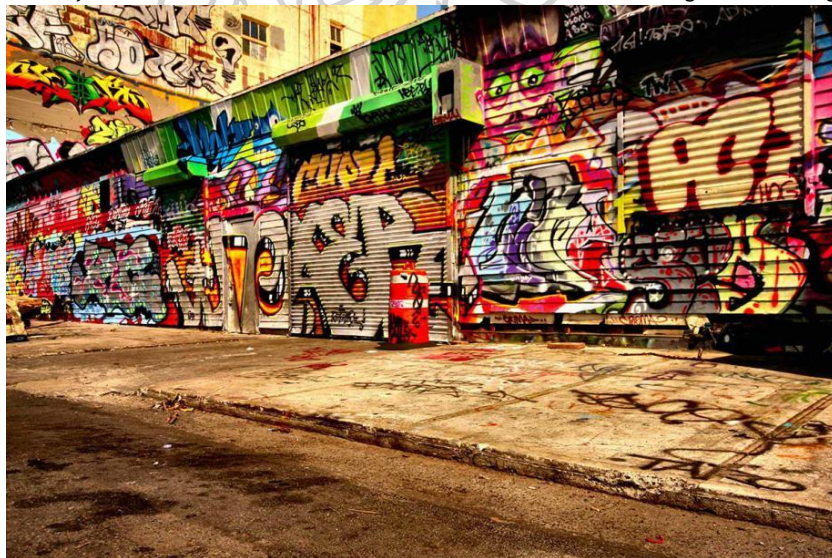
Figure 6 Street graffiti culture.
Source: available from
https://www.widewalls.ch/magazine/20th-century-the-rise-of-graffiti

But a new urban graffiti that emerged after the 1980s, more and more artists joined in the ranks. Graffiti has become a huge global art movement with the popularity of street culture.

2.1.4 Street dress

At that time, black families were not wealthy but often had multiple children, so when buying clothes for their children, they would choose clothes that were larger with room for them to grow into, as well as those that were large enough to be shared between multiple children.

Gradually, a unique style of black fashion came into being. With the development and evolution of black street culture, this loose-fitting style of clothing became a part of the street culture, and finally formed the hip-hop style streetwear we see today.

Figure 7 Wide hip-hop style costume. Pictures from the Internet.
Source: available from http://www.t-chs.com/pche0/532012001839.html

Vogel S said: The word "street", used with another noun such as "wear" or "fashion", is currently being used by so many different people and institutions to describe so many different things, that for two decades it has been almost impossible to find a single appropriate definition for it. But most agree that street culture is at the core of an intensely independent urban subculture (Vogel, S. 2007).

This street culture broke the tradition. Its image and characteristics were prominent. The style became highly regarded and sought after by the younger generation and quickly took root all over the world.

Influenced by Europe, America, South Korea, and Japan, hip-hop also emerged in China in the late 1990s. Streetwear is all the rage.

2.2 Design strategy

A design strategy is a plan to gain a competitive advantage through product design.

2.2.1 Definition of design strategy

The design strategy is to infer the advantages, disadvantages and threats of the external environment, then analyze the strengths and weaknesses of competitors and implement the strategy, and make a comprehensive consideration to develop the strategy to win in the competition.

In terms of attributes, a design policy is a concept within the scope of a plan.

Therefore, the design strategy is the same as the general concept plan, which is manifested as the system of "goals and means", that is, a combination of certain strategic objectives and a series of strategic means properly planned in advance to achieve the established objectives.

The design strategy is a comprehensive and long-term system plan, and its coverage is a comprehensive and long-term space-time structure.

The main purpose is to ensure the sustainable development of the design works. So a design strategy is a design plan occupying the dominant position within the entire design process.

The design strategy is a competitive plan characterized by adapting to the environment and surpassing other products.

The design strategy not only considers the periodicity of the product but also pays attention to the changes in the market environment and the competition.

2.2.2 Design strategy of people-oriented humanistic spirit

Contemporary humanism not only respects natural persons in the biological sense but also emphasizes social persons in the sociological sense. It holds that everything should be viewed from the perspective of human beings, and that people should be examined in relation to specific objects, history, and

environment, and that the way of life and the scale of human beings should be closely connected. (Wu, Bibo. 2011)

From the natural and social aspects of human beings, we can regain our understanding of human nature and our feelings of communicating with people and solve practical problems.

Starting from the target group positioning of the market, if we want to enhance the potential value of a garment, we must also pay attention to the people-oriented design purpose.

Clothing is no longer a material product produced on a mass scale, but a commodity with different people's material, spiritual, and cultural needs. Only by starting from the origin of people, can a garment design be suitable for consumers and satisfied with consumers.

To achieve the people-oriented design concept, the value of design is reflected in three main aspects of human value: functional value, emotional value, transcendental value, to meet the "social" "personalized", "performance desire, and demand" needs.

The focus of humanistic design strategy is mainly reflected in modern people's ideas and demands of life values.

Nowadays, consumers' clothes are no longer designed to meet the aesthetic needs of others, but to meet the needs within their own personal lives, aesthetic choices, and social standings.

People participate in various social activities and enjoy sports, socializing, and even high-intensity, high-level occupations.

At this time, the requirement for clothing is no longer a simple style function, but with the need to liberate human nature, show people's identity, status, nature of work, political tendency, cultural connotation, artistic accomplishment, along with other values, and show people's attitudes and ways of life in relation to society, nature and others.

Therefore, an approach that considers the humanistic spirit creates designs that adopt a more valuable role that is centred around a person's demands: to understand their modern needs, enjoyment, and desires. To closely represent their personal lives, convey personal traits, express their unique charms. It is an approach that puts the "contemporary" into costume design, by meeting the demands of contemporary consumers and to cater to everyone's unique temperament and aesthetic feelings.

2.2.3 Design strategy with culture as the core

Baudrillard argued in the <Consumer Society> that a real consumption theory is not based on the theory of demand, but on the theory of cultural significance. The importance of cultural significance in design can be illustrated as follows,

"Consumers attach more importance to the symbolic meaning of design than to the basic functions. Consumption is defined by the meaning of a commodity rather than a commodity." Therefore, a design strategy requires cultural value as its core.

The characteristics of Chinese street culture we expect should be the congeals of life attitude, value concept, aesthetic taste, personal cultivation, taste in fashion, emotional needs and other high-level spiritual sustenance. It should reflect the characteristics of Chinese street culture, which is currently without a predominant Chinese brand or product and is more of an internalized notion. But at the very least, it has to be able to distinguish itself from the world's view of China's traditional "Cheongsam and horse clip".

Mastering the diversity of culture is also the key point of creative design. In face of the diversification and dispersion of the current culture, the creative integration of the humanistic spirit into the country's various cultural facets, can help construct a cultural identity that is more solid and robust, radiating more widely with greater effect.

This is in line with the trend of globalization, but also the inevitable result of the development of contemporary lifestyle. Cultural concepts in costume design are usually expressed in two ways: one is a review, evaluating from memory, and continuing it. The other is to find this cultural sense in response to the needs of the moment. You can look at some of the existing designs to find the context.

The term "culture" should not be confused with the term "traditional culture", which is a narrower subset of "culture" that is based in the past tense, fixed: a so-called elitist interpretation geared towards protection and conservation. However, the term "culture" that is used in this study refers to the culmination of the designs, values and meanings that are attached to a community's way of life.

2.2.4 Experience Design and Life Design Strategy

Future consumption is not only about needs but also about the experiences, emphasizing creativity, playfulness, beauty, and humanized designs of the product.

2.2.4.1 Emotional design

Consumers are eager to experience a fresh and interesting emotional atmosphere. This tendency is an upgrade from the pursuit of convenience to a more pleasant life experience.

Therefore, it is necessary to create additional value for clothing design works beyond mere functions, and devote ourselves to developing fashionable clothing that attaches importance to aesthetics and human nature.

The concept of "creation" can be divided into intellectual creation, hands-on creation, and performance creation.

Consumers experience creativity through a variety of intellectual activities and self-realization. There is a level of joy and satisfaction in using our own hands to combine clothes, and create something with originality. This is why the combination of various street elements in clothing design will be welcomed by people. There is no right answer to creativity. It requires imagination, planning, and hands-on skills.

Lowie Vermeersch, chief designer of Pininfarina, the famous car brand, said: "Designers have to experience life on their own. Only in this way can they understand life and the world. The things you design come from life, and you can't design well without independent life experience."

"The power of design and innovation can indeed reshape an entire brand or its market. In the past, designers focused on designing new products. Now, they're creating a broader content, experience, and impresses consumers."

2.2.4.2 Lifestyle design

The so-called life design is to deal with the relationship between people, things and the environment through design. It expresses people's lives, and promotes the improvement of living quality.

It no longer only requires the economic growth data brought by design, but focuses on the improvement of the indicators in life, including cultural life and social interaction, in addition to economic material.

From the perspective of life, design is also critical. This aspect of design has a long history. Design has become key to the evaluation as well as

guidance for our lives. Our outlook towards life is dictated by our life design. It provides us with values and priorities.

We advocate life design precisely because the design itself comes from life. It is like a process of making symbols, where symbols are a code of communication between two sides, and writing the code requires the cooperation of both sides. Within the context of design, it is only by bridging the experiences and feelings of the designer and the local people, that we can create good works.

This requires us to break away from the traditional design practice of the independent, closed-door designers, and instead, to encourage designers to explore and understand life, so that their designs of clothing can be felt and experienced physically and emotionally.

We have to take responsibility to make our customers feel that our design is close to us and close to them, rather than high above them. Only such a design can have value because it will resonate with consumers and be assured of credibility.

According to 40% Creative Tokyo, "Yohiji is a water-based sound that helps avoid toilet embarrassment; A warm toilet seat in winter, feels very pleasant; Other environmental conservation devices such as recycling water, toilet paper for disinfecting toilet seats, space for ladies to rest for makeup remediation, equipment stations for mothers to change diapers, parent-child toilets, etc.; these little details are all related services that must be implemented to promote tourism and make travellers feel at home." Such inventions that allow consumers to experience designs that are full of feeling and consideration are emerging in many foreign countries, and China is going to follow this development direction.

This kind of design is closely linked to the way we live, it lets consumers feel and experience a creatively and aesthetically tuned, humanized design. It captures the fickle heart of consumers, the emotional atmosphere they desire to feel, and the pursuit of a pleasant experience, all of which are what the design was required bring about.

Therefore, a design is not a one-way, active-passive relationship, but a two-way interaction and mutual perception, with life as the basis of such perception. Only a design bearing the purpose of experience and feeling is of value.

For those who wish to find a way to improve the costume design of Chinese street culture, it is particularly important to find local street culture elements with local characteristics.

2.3 Overview of Chinese Street Culture Elements

All the illustrations in this section (Figure 14-87) are not scattered individual cases, but rather attempts by the researcher to give an overall explanation of the cultural significance of Chinese streets.

Through fieldwork, researcher visited many representative cities including Shanghai, Beijing, Guangzhou, Shenzhen, Xiamen, Zhengzhou, Xuchang, and Nanchang, took a lot of street material photos, perceived the street culture elements with Chinese characteristics, looked for the distinctive beauty of Chinese street culture, and accumulated inspiration for later design work.

2.3.1 Artistic elements in street culture

2.3.1.1 Graffiti art

To neat, clean, unified neighborhoods and streets, graffiti is nothing more than the outcast of modern cities. In the past, when most people saw graffiti, they would silently say to themselves "Who the hell is doodling here and there?"

However, with the continuous expansion of urban tolerance, graffiti art has become an important form of expression in street culture, and it has also been increasingly popular with people with its unique artistic appeal, followed by the young generation. With the development of the city, graffiti is gradually regarded as the only free territory in the regular and noisy big city.

Nowadays, when it comes to graffiti, for those who like it, it is an avenue for the catharsis of emotions and a language of thought. When it reaches a certain level, graffiti can even be sublimated into a kind of artistic language.

Figure 8 Graffiti in Brooklyn, New York.
Source: available from
http://www.022meishu.com/Modern_art/2019/03-11/52483_0.html

So whether or not graffiti can be regarded as art, what role does it play in the streets of modern cities?

As early as the 1960s, urban graffiti appeared as gang symbols in New York's Bronx. At that time, the New York counterculture was on the rise, and a group of enthusiastic young painters with nothing to do, wandered around with pieces of chalk and a spray cans. They vented their thoughts and consciousness on various public and private buildings. The subway, in particular, became a haven for graffiti artists, prompting police intervention. After that, the two sides played a game of cat and mouse. The doodlers often dashed off with only a few brushstrokes and ran away as soon as they saw the police.

Figure 9 In the early years of the New York Subway, the Windows and tops were covered with graffiti.

Source: available from https://www.egouz.com/pics/icon/454.html

In the 1970s, graffiti went viral in New York City, and overnight a sleek subway car could be covered with images. From the Bronx, all the way to Manhattan and all over New York City, until many citizens couldn't take it anymore. Complaints of "ugliness, nausea and disgracing the city" followed. New York City authorities were determined to clean up the graffiti on the subway at a cost of hundreds of millions of dollars. But no matter how quickly it was cleaned up, new graffiti would continue to grow like crazy, with street art moving from subways to streets, buildings, and rooftops.

And this crazy spread had also attracted the contempt of the literary and art circles because they feel that a painting should give people the enjoyment of beauty, rather than disgust.

The change in attitudes to graffiti came in the 1980s. At the time, New York's East Village, where rents were low, was home to a large number of underground graffiti artists from the Bronx and Brooklyn. There were also some doodlers from the art academy. As art professionals moved in, the East Village gallery grew in size and became an art gathering place. At that time, college students joined with street artists and made activities in some abandoned places.

For example, nightclub 57, which used to be a church basement, was transformed by graffiti artists into a performing arts center. Here they drank, listened to rock music, played, and showed off their work.

In June 1980, in a former beauty parlour on New York's 41st Street, they put on The Times Square Exhibition. It was the first large-scale public exhibition of graffiti art. Although most of the visitors were artists from graffiti circles or the literary and art circles, the exhibition was regarded as a symbol of graffiti's formal entry into the city and people's lives.

Figure 10 Graffiti in New York's East Village.
Source: available from https://www.mei-shu.com/art/20190219/184106.html

Graffiti culture is a form of expression, a reflection of life and views on life, but also an indictment of injustice around them. This kind of culture is based on the creation of graffiti artists, reflecting facts and creating ideas, thus emitting human thoughts and emotions, and then becoming a work of art.

It seemed a bit too high a compliment at the time, but a few years later, the rise of the graffitist Basquiat in the New York art scene led to the official introduction of graffiti into the palace of art.

Jean-Michel Basquiat was born in Brooklyn, New York, in 1960 to a black, middle-class family. At the age of 16, in a rebellious period, he ran away from home and began to stray.

Figure 11 A personal portrait of Jean-Michel Basquiat by famous photographer James Van Der Zee.
Source: available from https://news.artron.net/20180626/n1008321_.html

He sold collage postcards and T-shirts for a living, intentionally drawing the attention of mainstream art circles and contemporary art dealers with special painting symbols on the streets and on the walls of gallery blocks where dealers often appear.

Andy Warhol bought a hand-painted Basquiat postcard in a SoHo restaurant one day, attracted by its vibrant painting style. Andy Warhol befriended him, put Basquiat on the market, and made up his story: "A gifted, Caribbean island-born slum dog kid who walks the streets of New York alone, sleeping in cardboard boxes every night." These dramatic stories suited the New York Vanity Fair of the time and made Basquiat famous.

In this menagerie of kitsch, sex toys, punk art, graffiti and performances, Basquiat was allotted just one wall. The show was generally well received. leffirey Deitch wrote: "If you trace the history of art in the 80's you will find that the show was responsible for bringing all the elements together. It mixed graffiti artists, feminist political artists and all kinds of new people like Keith Haring and Kenny Scharf who weren't part of the group" Writing in Art in America (No. 68, pp. 58-63), Deitch singled out Basquiat's contribution as a "knock-out combination of de Kooning and the gruff poignancy of subway paint scribbies (Emmerling, L. 2003).

Figure 12 Andy Warhol and Basquiat.
Source: available from
http://sc.sina.com.cn/art/yxdg/2018-07-10/details-ihezpzwu7281611-p4.shtml

Basquiat's early success and the recognition his work received in the art world was, in a large part, because of Andy Warhol's marketing.

However, his graffiti works have been influential to this day. Undoubtedly, his works showed people's simple emotions, such as humour, madness, anger, loss, disorder, and restlessness. These emotions are important elements of contemporary street culture.

It can be seen that whether graffiti work can be regarded as a work of art ultimately depends on whether the work itself has some characteristics of artwork, such as the idea of the theme, the way of expression, and the emotions involved.

Therefore, in the art circle, the graffiti works of Basquiat, Keith Haring, Banks, and others are regarded as works of high artistic value, and they have been labeled as artists.

Figure 13 Basquiat's Work -- Untitled.

Source: available from http://www.zxart.cn/Detail/222/101816.html

Many of today's Chinese graffiti are classy in appearance. But for most graffiti artists, especially those in China, graffiti only stays at the emotional stage. First, because it is too much about form, the current creators seem to have a cultural tendency of "self-exile", and the works as a whole reflect the aesthetic tastes of literary youth and urban petty bourgeoisie. Another reason, is that most of the works are simple reproductions of foreign works and styles, which fail to integrate well with the mainstream culture and values of the society.

As a result, contemporary graffiti has no definite place either in art circles or in social culture.

Nowadays, many cities use graffiti art to create street or cultural tourism, which is actually based on the feeling of being unrestrained by urban graffiti, which is also the reason why young people like it.

In fact, although urban graffiti looks a little messy, it is not difficult to find an interest in it after careful observation. They not only truly reflect the artistic passion and creativity of the local young people, but also represent the real character of the city, gradually becoming the freest place in the city.

From the furtive "creation" of a few young people to the voluntary introduction of graffiti by city authorities into the community, graffiti -- a previously marginal art form that has become increasingly familiar to the public.

However, controversy is growing over it: some believe that it is a form of individual free expression that adds color to the city and should be supported; Others believe that graffiti, which is often seen in public places, imposes personal expression on the public and should be banned.

The graffiti debate never stops, just as graffiti artists and their fans never stop.

Figure 14 A picture of a prominent Chinese democracy figure is graffitied on the wall.
Source: Shot by the author in Shanghai, China, February 2018.

Figure 15 One wall was covered with graffiti used to spread the message.
Source: Shot by the author in Nanchang, China, April 2018.

Figure 16 A graffiti-covered freight car pulls up to a graffiti wall.
Source: Shot by the author in Beijing, China, January 2018.

Figure 17 The crumbling graffiti walls are in sharp contrast to the booming urban construction.
Source: Shot by the author in Shanghai, China, February 2018.

Figure 18 The high-saturation color is used to the extreme by artists in the expression of graffiti art.
Source: Shot by the author in Shanghai, China, February 2018.

Figure 19 Paintings on walls are often considered graffiti art.
Source: Shot by the author in Shenzhen, China, February 2018.

2.3.1.2 Sculpture

The urban sculpture is considered to be a form of art. It is an art with a certain degree of unity, expressing related ideas and occupying a three-

dimensional space, formed by natural or artificial materials through a variety of mutually connected transformation methods. It can be said that the sculpture itself is an art. Urban sculpture, which is to add the scope of space onto the basis of sculpture, is a form of public art in urban space.

Urban sculpture plays an important role in street culture and is of great significance in presenting the quality of urban culture. It can display the elegant and noble image of the city, send out the strong humanistic atmosphere of the city street, make public or implicitly reveal the characteristics of a city. It is the artistic messenger of the street environment, lighting the flame of street art, illuminating the urban corners lacking cultural edification and artistic embellishment, and awakening the vitality of street culture.

Although some cities are densely sculpted, generally speaking, the construction of street sculptures in China is rather inadequate, especially the fine works of urban sculpture.

Researcher Zheng, J argues that urban sculptures are conceived of as both symbolic capitals and didactic tools in the cultural policies of Shanghai. (Zheng, J. 2017)

In recent years, there has been a gradual increase in the number of street sculptures in China, but the disorderly sculptures are just abnormal art under the economic development, which damages the cultural environment of the city and also causes aesthetic and visual fatigue in the public. These "morbid" sculpture art, no matter in the form of construction, material selection, or colour application, all appear monotonous, dull, and lacklustre.

At the same time, Chinese street sculpture lacks a wallop that resonates with the masses. The street sculpture is public art. It is not an elite art form that is only appreciated by a few artists and elites, but by the general public. It can be said that the public is an important judge of its artistic value.

Because only works that integrate the public spirit have value in presenting street culture. If the urban sculpture works only to express the unique emotions of the artist, while the onlooker remains an outsider, oblivious to the design process and unable to recognize the meaning the author wants to express, how can such works become public art? How can they serve the public visually? A successful street sculpture should be a work of art that contains elements of culture, spirit, and local characteristics. With its public elements, its artistry naturally melts into the hearts of the public and has a strong resonance impact.

Of course, the impact of the production does not mean that the work must only be aesthetically average or employ a popular artistic style. Street sculptures are certainly public art, but they must still have something that belongs to the artist's personality, at least its schema language is determined by the creator himself. Only the perfect combination of commonness and individuality can create street sculptures of artistic value to the public.

At present, Street sculpture in China is largely divorced from public participation, which inevitably leads to its lack of ability to attract the public. Because "public art is an art form that reflects the interests and will of the community through broad public participation". However, people lack the awareness to participate in the creation of public culture and adopt a laissez-faire attitude towards public art, which indirectly leads to the chaotic construction of street sculptures.

At the same time, China has yet to establish specialized management of city sculptures within the branches of its government, the general construction and installation of city sculptures are usually managed by government and city officials who possess neither the professional capabilities nor the aesthetic sense to judge or properly install the sculptures so that they can not be appreciated by the general public.

Street sculptures are mainly used for street decoration and beautification. Their appearances enhance the street landscape and enrich the spiritual gratification of the residents of the street. As an integral part of the street, the street sculpture is generally built in the public places of the city, which can exist alone or be combined with the surrounding buildings.

The street sculpture refers to the pedestrian-only lane set up in the central area of a city where traffic is concentrated. Therefore, the sculpture created here excludes automobile traffic by principle and sets a parking lot outside, making it a pedestrian priority activity area.

The street sculpture is generally divided into commemorative, thematic, and decorative sculpture. When we visit a city for the first time, we often try to make sense of the numerous streets, the towering buildings, and the unfamiliar urban landscapes, the street sculptures too play a large part in our perception of the city. A good street sculpture can make a street, as well as the entire city memorable.

The modern environment in its many aspects (phenomenal, social and technological) is creating what has been called 'culture shock'. Man is being subjected in his daily life to uncertainties and changes that lie beyond his

optimum perceptual rate. At the same time, urban environment is being constructed that offers no nourishment to the mind. New construction replacing older buildings invariably manifests a sharp drop in density of interest. The result is a tendency for people to operate within an environment on an increasingly subliminal level of awareness. The mechanics of the brain and its preference for system-maximization give discreet support to this tendency (Smith, P. F. 1973).

A bland street sculpture, on the other hand, tends to have a negative impact on the city's aestheticism. This is why some international metropolises, and cities with historical precipitation, attach great importance to street sculpture.

Figure 20 Totem sculptures in front of the door are common on Chinese streets.
Source: Shot by the author in Beijing, China, January 2018.

Figure 21 A sculptural head of David, whose face was graffitied with a Beijing Opera face by the artist.
Source: Shot by the author in Beijing, China, January 2018.

Figure 22 A sculpture dressed in green was placed at the corner of the street.
Source: Shot by the author in Beijing, China, January 2018.

Figure 23 A statue with its arms missing stands beside a wall of graffiti.

Source: Shot by the author in Shanghai, China, February 2018.

Figure 24 A combination of modern and traditional sculptures.
Source: Shot by the author in Shanghai, China, February 2018.

2.3.2 Architectural elements in street culture

From a pragmatic design perspective, different considerations that affect the relation of a building to its site, certainly the functional organization is one of the more critical. It is essential that the interior use in a certain area of a building is compatible with the exterior function immediately outside in the site (Booth, N. K. 1989).

In terms of form, there are basically two types of architecture in the world: those built mainly in stone, called "stone architecture"; and those built mainly with wood, called "wood-frame buildings".

The former is very popular, mainly in Europe, Africa, West Asia, Central Asia, and South Asia, as well as North and South America. The latter is predominant in China and in East Asian countries including Japan, Korea, Vietnam, and other countries in the region.

As far as art is concerned, there are different values and aesthetic orientations, and it is difficult to distinguish the high from the low. Compared with Europe, China is rich in traditional architectural elements. However, facing today's urban development, we are in a totally different situation from Europe. While most European cities grow within a well-preserved traditional fabric, China's large-scale urban development is mostly based on new urban mechanisms. We sigh with emotion when we see the history of Europe living within European cities, while the history of China lives in the memory of the Chinese people.

We think that the more China's modern cities develop, the more inadequate the traditional carrier of spiritual connotation appears. This deficiency in the return of cultural confidence naturally urges us to search for the root of our culture and yearn for the embodiment of tradition.

However, European cities have already performed the classical and traditional aspects of incisively and vividly. Therefore, western contemporary architectural education does not emphasize the concept of "reflecting traditional culture". On the contrary, "innovation and breakthrough" is always taken as the first spiritual pursuit.

From the point of view of today's humanities, China's wooden architecture seems to be closer to nature, closer to humanity. Joseph Needham, a

British historian of science, pointed out this point in his book The Spirit of Chinese Architecture. He said: There is a spirit running through Chinese architecture, that is, "man cannot leave nature". This spirit of Chinese architecture also conforms to the viewpoint and theory of "post-modernism".

"Postmodern" architecture believes that architecture loses too much of its humanity and tradition in the stage of modernism, so it calls out that architecture should be "people-oriented". This is the value of Chinese architecture.

The architectural elements mentioned in this paper have two meanings: one is the architectural forms with certain cultural and historical characteristics and local characteristics, for example, the pillars of gods in Greek architecture belong to architectural elements; The other refers to the elements that make up the building, such as roof, foundation, walls, doors, and Windows.

The interpretation of buildings is objective and the easiest to understand. Buildings generally refer to houses or places where people carry out production, life, or other activities, such as industrial buildings, civil buildings, agricultural buildings, and garden buildings.

Street architecture refers to all kinds of buildings built along the street with certain characteristics, the aesthetics of which can be experienced directly on the street. It can also be some of the local elements in the building that have a sense of design and cultural appreciation.

2.3.2.1 Doors

The door is the boundary between spaces that are considered to be inside and outside. The Chinese have always attached great importance to the treatment of various doors, with sayings such as, "Food is the soul of man, and peace is his dwelling." and "The element that lives cannot leave a door."

Chinese ancient architecture has a unique position in the history of world architecture.

Ancient Chinese architecture has a unique position in the history of world architecture. The main characteristic of Chinese architecture, apart from being wooden structures, is that they are usually formed as a group of structures rather than one single building. So, the doors are the points of distinction between each structure. The buildings within a group can have very large differences in size and form. A group of buildings can constitute a city, a palace, or for an individual, it can simply be a courtyard house. Because of this, there are also very many different kinds of portals, such as the standard doors, gates, and temple entrances. At the

entrance to the premises, the main gate is often bold and exquisite. In ancient times they are the status symbol of the entire family.

Its form and condition of a door is a reflection of the culture and history surrounding that particular location. The carving decoration and color processing on a door, to different degrees, reflect the ancient cultural connotation, feudal etiquette, ethics, ideal pursuit, and so on. It also shows the characteristics of various nationalities and religions in various regions.

Figure 25 The shop entrance at the side of the street echoes with the building, creating a strong sense of life.
Source: Shot by the author in Shanghai, China, February 2018.

Figure 26 Functional doors of modern architecture can also be combined with other art forms to present a hard aesthetic.

Source: Shot by the author in Shanghai, China, March 2018.

Figure 27 The graffiti-covered old wooden door is still standing on its mission to protect the family.

Source: Shot by the author in Nanchang, China, February 2018.

Figure 28 There are many doors in the door, which is common in the old street buildings in Beijing.

Source: Shot by the author in Beijing, China, January 2018.
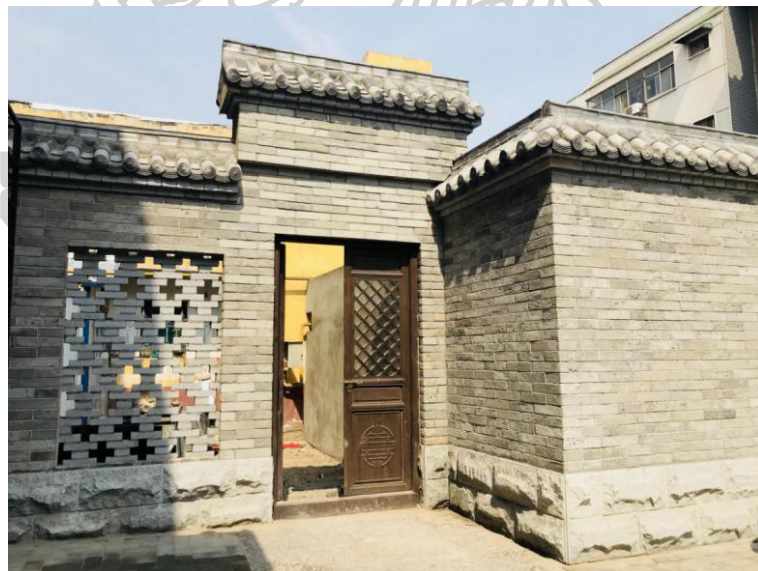
Figure 29 The serene beauty of a wooden fold-away door embedded within a grey wall.

Source: Shot by the author in Zhengzhou, China, August 2018.
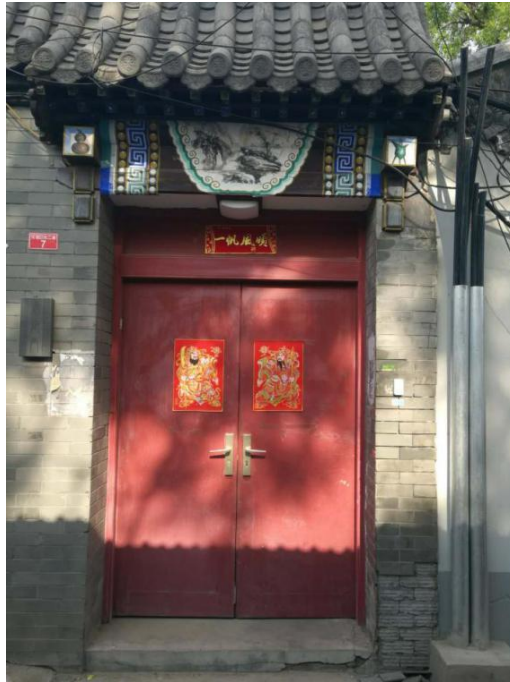
Figure 30 Red double door is the representative form of Chinese traditional door culture. The use of modern metal locks creates a sharp contrast.

Source: Shot by the author in Beijing, China, February 2018.

2.3.2.2 Roof

Roofs of ancient Chinese buildings take many forms. Among them are the Hip roof, which can be divided into single eaves (one eave) and double eaves (two or more eaves), the Resting Hill roof, the Hanging Hill roof, and the Hard Hill roof.

In addition to functionality, the roof is a symbol of hierarchy. In addition to the above several kinds of roof, there are also fan roof, swastika roof, helmet roof, hooded roof, cross roof, vault roof, circular roof, flat roof, single slope roof, grey back roof, and other special forms. They are majestic and symbolic.

Figure 31 At night, after the illumination of the Chinese ancient architecture roof.
The overall effect is magnificent and beautiful, administrative levels feel strong.
Source: Shot by the author in Nanchang, China, December 2017.

Figure 32 The steeply angled roof is magnificent.
The upturned edges have a strong sense of aggression.
Source: Shot by the author in Chongqing, China, December 2018.

Figure 33 Roofs in southern China are complicated in form and made in detail.
With narrative sculpture, it is highly ornamental. (long-focus)
Source: Shot by the author in Guangzhou, China, March 2018.

Figure 34 Roofs in southern China are complicated in form and made in detail.
With narrative sculpture, it is highly ornamental.
Source: Shot by the author in Guangzhou, China, March 2018.

2.3.2.3 Wall

For ancient Chinese architecture, the wall is one of the most important elements, bearing irreplaceable functions and possessing extremely high

aesthetic value and profound cultural symbolic significance. There are two main types of walls in architecture.

The first type is one that connects all of the elements of the building with different names according to its location: at the front is the "eaves wall", under the window is the "sill wall", and to the sides are the "gables".

Another kind of wall is one that is not a part of any structure, usually standing parallel to halls, pavilions, and corridors, existing in the form of courtyard walls, decorative walls, and so on. Chinese people have been fond of walls since ancient times, the country has the Great Wall, the cities have walls, the government districts have walls, and the families have quadrangle dwellings, divided by walls of different length, height, and curves for the purposes of separating, shielding, penetrating, and extending spaces. They are both practical and beautiful.
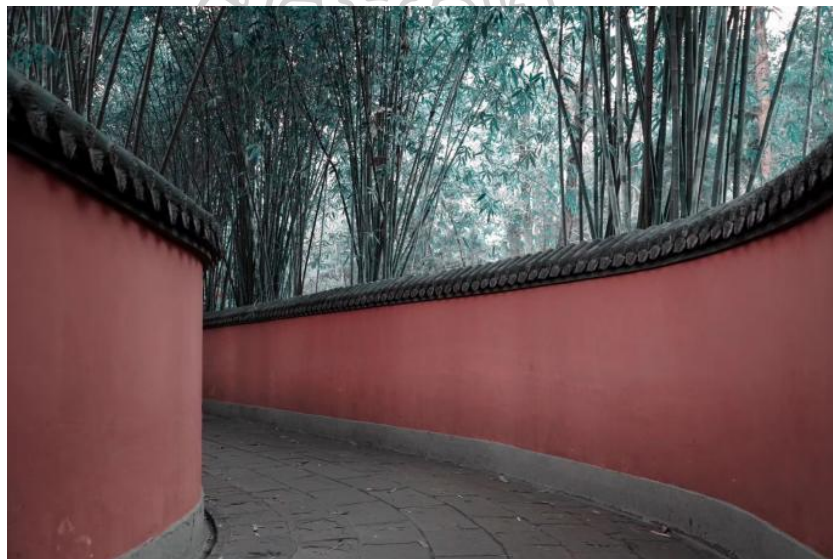
Figure 35 Red walls with black tiles extend along the winding passage.
Quiet and solemn, color collocation is very natural.
Source: Shot by the author in Zhengzhou, China, August 2018.

Figure 36 The grey walls extend along the street, and the telegraph poles crisscrosse the walls, creating an aesthetic of chaos.

Source: Shot by the author in Beijing, China, January 2018.

Figure 37 The lucky characters on the gray walls are people's yearning for a better life.It's more symbolic.

Source: Shot by the author in Beijing, China, January 2018.

Figure 38 The ancient walls coexist with the modern buildings.

Showing the harmonious coexistence of the front and the back of the city, while also forming a sharp contrast.The wires are interspersed, disjointed but timeless.

Source: Shot by the author in Nanchang, China, January 2018.

Figure 39 The walls of the old building were overgrown with vines.

They have both the accumulation of history and the bloom of life.

Source: Shot by the author in Xiamen, China, April 2018.

2.3.2.4 Window

The window in Chinese architecture is the carrier of freshness in Chinese traditional culture and the soul of ancient architecture.

The doors are the way in and out, and the Windows are the boxes that light up the eyes. They are the perfect combination of practicality and artistry in Chinese architecture.

The vast majority of buildings have windows, and the windows of traditional Chinese buildings are referred to as "small wooden works" in "Ways of Building" and "Examples of Building". However, in traditional Chinese buildings, doors and windows play a very important role, and their functions and symbolic meanings are of great importance.

Figure 40 The white wall is matched with the square wooden window.

The wave shape in the traditional window decoration is elegant and delicate.

Source: Shot by the author in Beijing, China, January 2018.

Figure 41 The transparent lattice wooden window is a typical representative of traditional Chinese architectural elements.

Source: Shot by the author in Zhengzhou, China, March 2018.

Figure 42 Even though it is a broken window, its functionality does not diminish. Some of the dirty colors can be used in design works.

Source: Shot by the author in Guangzhou, China, April 2018.

Figure 43 The collocation of window and street installation.
Source: Shot by the author in Beijing, China, January 2018.

Figure 44 Windows in modern architecture are more diversified and practical.
Source: Shot by the author in Shanghai, China, March 2018.

Figure 45 Windows arranged in the form of lines, the visual effect is neat and concise.
Source: Shot by the author in Xiamen, China, March 2018.

2.3.3 Street environment

Urban environmental art design shows a city's development and aesthetic appeal, which can be likened to the business card of the city.

Environmental art, also known as environmental design, is a developing discipline and has not yet formed a complete theoretical system. There is no unified understanding and statement about the theoretical category and working scope of its subject-object research and design, including the definition.

The street environment in this research refers to the elements and facets of local living found on the streets of China.

2.3.3.1 Electric control box

Power control boxes of various sizes and colors can be seen everywhere in the alleys of Chinese cities. Some electric control boxes are hidden in green belts, while more are installed along the streets.

Painters, designers, and artists treat these electrical boxes as a stage to express their artistic attainments and many of them are decorated by artists to beautify the street environment.

Figure 46 Electric control box installed on the street, the paintings on the surface of the box are created by the artist.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 47 Electric control box installed on the street, the paintings on the surface of the box are created by the artist.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 48 Electric control box installed on the street, the paintings on the surface of the box are created by the artist.

Source: Shot by the author in Nanchang, China, March 2018.

Figure 49 Electric control box installed on the street, the paintings on the surface of the box are created by the artist.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 50 Electrical control box hanging on the wall.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 51 Water meter box hanging on the wall.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 52 Electrical control box hanging on the wall.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 53 Water meter box hanging on the wall.

Source: Shot by the author in Nanchang, China, March 2019.

2.3.3.2 Hand washing sink

Figure 54 Simple hand sink.

In the streets of the old city, you can see a variety of washbasins built outside
houses, which are used by local people for daily washing and gargling.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 55 Simple hand sink.

In the streets of the old city, you can see a variety of washbasins built outside
houses, which are used by local people for daily washing and gargling.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 56 Simple hand sink.

In the streets of the old city, you can see a variety of washbasins built outside houses, which are used by local people for daily washing and gargling.

Source: Shot by the author in Nanchang, China, March 2019.

Figure 57 Simple hand sink.

In the streets of the old city, you can see a variety of washbasins built outside houses, which are used by local people for daily washing and gargling.

Source: Shot by the author in Nanchang, China, March 2019.

2.3.3.3 Placing objects

Figure 58 Plastic baskets for drinking water.

Neatly placed on the street, blocking the passage of pedestrians, but the colourfull mix resembles a piece of quilting art.

Source: Shot by the author in Guangzhou, China, June 2019.

Figure 59 In a prominent spot on the street.

Performance artists have placed metal aliens that resemble octopuses and Picasso's abstract paintings.

Source: Shot by the author in Shanghai, China, July 2019.

Figure 60 In an alley surrounded by yellow walls, a bench is placed, with the Chinese word for rent written on the wall behind it.

Source: Shot by the author in Beijing, China, January 2018.

Figure 61 Two ceramic cats with the words "Please be kind" were placed on the side of the street.

Source: Shot by the author in Xiamen, China, April 2018.

Figure 62 At night, the streets are lined with red lanterns, fiery red blending with the black of the night.

These are the two most auspicious colors in traditional Chinese culture.

Source: Shot by the author in Nanchang, China, December 2018.

2.3.3.4 Sun-cure

An iron frame, an old wire, or a tree. These tools can be turned into clothes poles for Chinese citizens, resulting in a variety of bizarre landscapes in urban public areas. This kind of uncivilized behavior is also a kind of Chinese street culture.

This research will attempt to present this street culture in an abstract form in later design works.

Figure 63 Various sheets and clothes are suspended from the street, creating a chaotic unity between the shapes of the clothes and the wires.
Source: Shot by the author in Nanchang, China, December 2018.

Figure 64 Various sheets and clothes are suspended from the street, creating a chaotic unity between the shapes of the clothes and the wires.
Source: Shot by the author in Nanchang, China, December 2018.

Figure 65 The culture is common in southern China, and the government has tried to regulate it with limited success.
Source: Shot by the author in Shanghai, China, August 2018.

Figure 66 The slippers in the picture hang neatly on the railings of the street.
Which I think is also a civilized behavior in the uncivilized world.
Source: Shot by the author in Shanghai, China, August 2018.

Figure 67 Food was also hung on power lines along the streets.
Source: Shot by the author in Nanchang, China, November 2019.

Figure 68 Local residents used wire to link two small trees next to each other, and a natural clotheshorse was created at the side of the street.
Source: Shot by the author in Nanchang, China, November 2019.

2.3.4 Vehicle

In China, many local residents choose whatever mode of transportation that is most convenient to them. On the street, you will often see a variety of vehicles parked on the side of the road. They are colorful and diverse. This too, is a part of Chinese street culture.

2.3.4.1 Bicycle

In addition to bicycles, there is also bike-sharing, which refers to the bicycle-sharing services provided by enterprises on campuses, at subway stations, bus stations, residential areas, business districts, and public service areas. It is a time-sharing model, a new green and environmentally-friendly sharing economy, and brand new street scenery.

Bike-sharing is essentially a new type of transportation rental business -- bicycle rental business, which mainly relies on the carrier of bicycles. Maximize the street pass rate. Since Shared bikes are in line with the concept of low-carbon travel, the Chinese government is also in a period of benign observation on this novelty.

Figure 69 A three-dimensional parking area for bicycles on the side of the street.

Source: Shot by the author in Xiamen, China, April 2018.

Figure 70 Designated parking areas for Shared bikes.

Source: Shot by the author in Nanchang, China, April 2018.

Figure 71 Shared bikes parked under graffiti walls.

Source: Shot by the author in Nanchang, China, April 2018.

Figure 72 Shared bikes parked under graffiti walls.

Source: Shot by the author in Shanghai, China, March 2018.

Figure 73 Some Shared bikes have been vandalized.
Source: Shot by the author in Shanghai, China, March 2018.
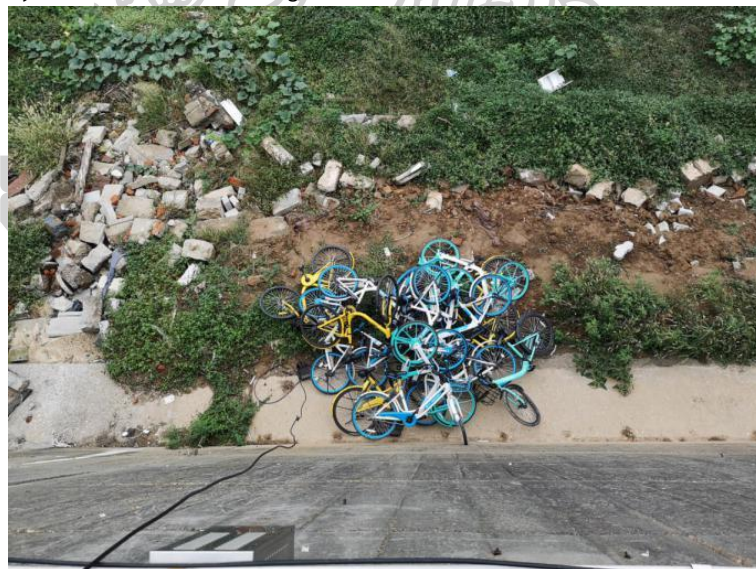
Figure 74 Some Shared bikes have been vandalized.
Source: Shot by the author in Nanchang, China, October 2018.

2.3.4.2 Street Logos
        There are two kinds of street signs, the first is the road traffic
signs, whose function is to display the traffic rules and information through graphic
symbols, producing imagery from written traffic laws. They are very specific and

concise expressions of contents that can be difficult to describe in words to manage traffic, indicating directions to ensure road safety as well as facilitating the flow of traffic. These rules are something that apply to all highways, city roads and toll-ways, and are something that both vehicles and pedestrians must abide by.

The other kind is the signs or devices erected on a streets to convey certain street information, such as an advertising signs on a public transport platform.

Figure 75 Ground sign for direct stop area.
Source: Shot by the author in Nanchang, China, October 2018.

Figure 76 A local resident's electric car is parked below a no parking sign.

Source: Shot by the author in Beijing, China, May 2018.

Figure 77 Street logos come together in a variety of shapes and colors.

Source: Shot by the author in Beijing, China, May 2018.

Figure 78 In order to ensure road safety, the Chinese government has set up road logos on the ground for students' safe passage.
Source: Shot by the author in Beijing, China, May 2018.

2.3.5 Business publicity in street culture

In Chinese street culture, commercial propaganda, stickers, and posters dominate the streets. Some of them are for commercial promotion, some are to convey a belief, and some are a form of blessing.

For whatever purpose, this is a medium for people to communicate with each other. People who don't know each other make connections through these promotions, propaganda, stickers, and posters, which are an important part of street culture.

2.3.5.1 Business card

When people park their cars on the side of the street, they often find a lot of business cards placed on their windows. These cards come in a variety of forms and convey different messages.

Figure 79 The business card on the car Windows are colorful and of various shapes.
Source: Shot by the author in Beijing, China, May 2018.

Figure 80 The business card on the car Windows are colorful and of various shapes.
Source: Shot by the author in Beijing, China, May 2018.

2.3.5.2 Spring festival scroll (Couplet)

Couplets, one of traditional Chinese cultures, are symmetrical sentences can be written on paper or cloth, or carved on bamboo, wood, or posts. Couplets are the most popular cultural elements in Chinese street culture. They

carry Chinese people's yearning for a better life, and the words they use are kind, beautiful, and pious.

As a custom, the couplet is an important part of Chinese traditional culture. In 2005, the Chinese government added the custom of the antithetical couplet to the first national intangible cultural heritage list.

The custom of the antithetical couplet is of great value to the promotion of Chinese culture because it is passed down and spread among Chinese people, in any region where the Chinese language is used all over the world and even among the ethnic groups with cultural origins in Chinese characters.

Figure 81 Couplets are posted on the streets in front of almost every Chinese home.
Source: Shot by the author in Shenzhen, China, May 2018.

Figure 82 Whether rich or poor, Chinese families put up new couplets on the first day of each New Year, praying for peace, health and prosperity throughout the year.
Source: Shot by the author in Zhengzhou, China, October 2018.

Figure 83 Whether rich or poor, Chinese families put up new couplets on the first day of each New Year, praying for peace, health, prosperity and prosperity throughout the year.
Source: Shot by the author in Zhengzhou, China, October 2018.

Figure 84 Whether rich or poor, Chinese families put up new couplets on the first day of each New Year, praying for peace, health, prosperity and prosperity throughout the year.

Source: Shot by the author in Guangzhou, China, May 2018.

Figure 85 Even government departments post couplets to pray for peace and prosperity.

Source: Shot by the author in Nanchang, China, May 2018.

2.3.5.3 Sticker and poster

Figure 86 The sticker area is a collection of information, all kinds of stickers, visually like a piece of quilting art.
Source: Shot by the author in Shanghai, China, April 2018.

Figure 87 The sticker area is a collection of information, all kinds of stickers, visually like a piece of quilting art.
Source: Shot by the author in Guangzhou, China, May 2019.

In summary, elements of Chinese street culture are diversified, rich, and embody strong local characteristics of the Chinese people.

Such diversified elements are often difficult to perform in artistic expression.

One of the main concerns of this study is how to find a method that can take into account the diversity of cultural elements and perfectly present the rich features of Chinese street culture.

This study will analyse and attempt to use quilting art as a medium for expressing the elements of Chinese street culture.

2.4 Case study of contemporary fashion designers: The use of design concepts and expressions

Contemporary street culture costume design is relatively new in China but has evolved overseas over the past three decades. Pioneers in the field of art and design have no boundaries between art and craft, and new directions in quilting art and design are emerging.

A review of contemporary quilting artists and street culture designers is one of the main focuses of this study. American quilting artist Joan Schultz is an unconventional collage quilting artist. Magdalena Abakanowicz, a famous Polish fiber artist, is famous for her textiles as a medium for sculpture. Quilting artist Kirsty Whitlock has been challenging the meaning of traditional quilting.

2.4.1 Joan Schultz

Joan Schultz is an American fiber artist and poet.

At the age of 70, Joan began to study folk quilting techniques without relevant experience. However, her unique female perception and poetic spirit led her to regard quilting as an artistic medium rather than just a craft handed down today.

Since the 1970s, Joan has won many awards for her solo exhibitions and international art exhibitions around the world, and her works have been collected by art galleries and museums.

Jean is a non-traditional quilting collage artist. Influenced by pop art, she is good at using newspapers, letters, posters, and digital photos in her life. She creates her works through graffiti, transfer, collage, sewing, and printing.

Joan is a stubborn experimentalist who pays great attention to the experiment and transformation of materials, techniques, and the whole art form.

Her works show another new technique and appearance. Therefore, her art is a kind of comprehensive media art.

(available from http://www.cccljt.com/list1/23898657.htm)

Figure 88 Joan Schultz.

Source: available from

http://art.china.cn/huodong/2016-09/15/content_9035134.htm
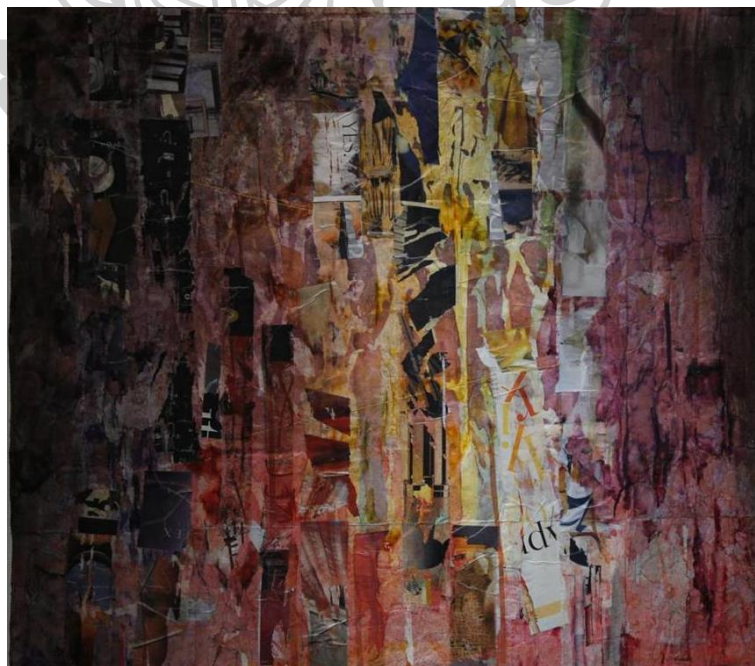
Figure 89 Quilting works. Joan Schultz.

Source: available from http://www.chinafiberart.com/news_detail/newsId=62.html.

Figure 90 Quilting works. Joan Schultz.
Source: available from
http://art.china.cn/huodong/2016-09/15/content_9035134.htm

Joan Schultz believes that the old and new materials are not a way to judge the quality of works of art. What matters is not the old and new materials, but how the artist realizes self-expression through materials in works. So some creations can follow old techniques.

As you can see from the work of Joan Schultz, her use of colors was very bold. Similar colors were used a lot. She was also very comfortable with dirty colors.

Moreover, Joan Schultz did not cut all the fabrics into the same size and sew them step by step according to the traditional patchwork art technique. She instead utilized the charms within the shapes of the fabric naturally. This is not often seen in Chinese quilts.

2.4.2 Magdalena Abakanowicz

Magdalena Abakanowicz (20 June 1930 -- 20 April 2017) was a Polish sculptor and fiber artist. She is known for using her textiles as a sculptural medium. She is widely regarded as one of Poland's most internationally acclaimed artists. She was a professor at the Academy of Fine Arts in Poznan, Poland, from 1965 to 1990 and a visiting professor at the University of California, Los Angeles, in 1984.

After her college education, Abakanowicz began making her first work of art. Because she spent most of her academic career moving from place to place, many of her early works were lost or damaged, and only a few find pictures of plants remain.

Between 1956 and 1959, she produced some of her first famous works: a series of large gouaches and watercolor papers and sewn together with linen sheets. These works are described as "biological forms" in composition, depicting imaginary plants, birds, exotic fish and shells, and other biological forms.

Figure 91 Magdalena Abakanowicz.
Source: available from http://www.yidianzixun.com/article/0IYdRft4

"They point to Abakanowicz's early fascination with nature and its budding, growing, flowering and breeding process," Joanna writes of Abakanowicz's impressions, "is that they seem to capture the energy of life, a quality that will always characterize her art.

My gouache is as big as a wall, Abakanowicz says. After years of research, I've been fighting back by making my own gouache. Repeating what I couldn't do for so long, my response had to be massive. I want to take a walk among imaginary plants.

(available from http://www.yidianzixun.com/article/0IYdRft4)

Figure 92 Quilting works. Magdalena Abakanowicz.
Source: available from http://www.yidianzixun.com/article/0IYdRft4.

Figure 93 Quilting works. Magdalena Abakanowicz.
Source: available from http://www.yidianzixun.com/article/0IYdRft4.

Magdalena Abakanowicz's works are characterized by distinctive, complex shapes, and tend to be large pieces of work. By creating on large pieces of fabric, the artistic effect expected in the early stage can be shown in the most complete way. But it takes a lot of time.

The colour of her works tends to the original colour of the fabric rather than the secondary dyeing, which has become a higher requirement for her technique. Within the texture of the fabric, the layers are very strong and can create a variety of different textures on the same fabric.

This will be further investigated and practiced in the design work in the latter part of this study.

2.4.3 Kirsty Whitlock

Kirsty Whitlock's work challenges the traditional concept of quilting and attempts to convey the message of social responsibility through the use of recycled materials. The concept of "throwaway culture" is a constant central theme, she says. She uses plastic tote bags, newspapers, and discarded household items as embroidery formats.

Kirsty Whitlock says: "I'm fascinated by the use of cloth as a collage element. Over the past few years, I've been experimenting with cloth, beading, painting, printmaking, and looking for objects to attach to the cloth. My fiber collage developed from personal experience and interests and I love the textile art that can push the boundaries of traditional quilting and sewing.

I like to add color and texture to the fabric, using whatever materials I can find, so I'm always looking for buttons, laces, unusual beads, old jewelry, rubber stamps, paints, and any other items to make my fabric collage unique. I don't think people realize how much time and effort it takes to choose the available fabrics, threads, and finishes, and to make my fabric work these days.

Figure 94 Kirsty Whitlock.
Source: available from https://www.sohu.com/a/353516020_100085095.

Figure 95 Quilting works. Kirsty Whitlock.
Source: available from https://www.sohu.com/a/353516020_100085095.
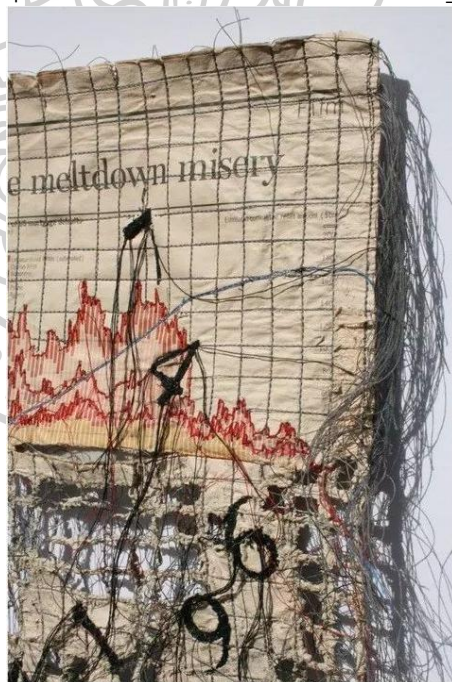
Figure 96 Quilting works. Kirsty Whitlock.
Source: available from https://www.sohu.com/a/353516020_100085095

Kirsty Whitlock's quilts are nearly perfect and each piece is rich in colour. The hollow-out effect is just right.

The destruction and reprocessing of the fabric bring some difficulty to the production. The whole patchwork has a thickness and strong stereoscopic effect. With the interweaving of embroidery patterns and lines, the quilt has a high aesthetic value.

In terms of color, Kirsty Whitlock likes to use contrasting colors to highlight the texture of quilts. Her works provide a good reference for the later design work of this study.

2.4.4 Summary of case study

Through case studies of several artists, the researcher can draw some conclusions. First of all, it is crucial to analyse, select and identify sources of inspiration before the creation of artistic works. A good source of inspiration will determine the vitality of a work of art. It also determines whether a work of art can become the focus of public attention.

Second of all, old and new materials are not a way to judge the quality of a work of art. What matters is not whether the material is old or new, expensive or cheap, but how the artist uses the material to achieve self-expression in his work. Some works can follow the traditional techniques, which is a proof of the inclusiveness of technical aesthetics. Value streams for collected post-consumer textiles continue to be analyzed within the global challenge to develop and employ commercially viable, yet ethical and sustainable strategies within the fashion industry. Upcycling is an existing strategy applicable to fashion production, with discarded materials used to design and create higher value products, keeping them in productive use for longer (Han, S. L., Chan, P. Y., Venkatraman, P., Apeagyei, P., Cassidy, T., and Tyler 2017).

Thirdly, artistic creation should not be limited to the definition of a certain color, but should experiment with the effect of patterns after mixing and contrasting multiple colors. In this way, even obnoxious colors may regain their recognition, and some colors that effectively reflect elements of Chinese street culture may also be accepted by the public.

Thus, there is no contradiction between techniques and aesthetics. A good design strategy occurs when the artist finds a balance between technique and aesthetics.

Chapter3 Methodology of the research

This chapter is divided into three parts: technological aesthetics; quilting art and experimentation.

The first part takes technical aesthetics as the starting point to find a technique that can be used to develop Chinese street culture. This way of developing Chinese street culture is my design strategy. At the same time, through this design strategy, to express technological aesthetics.

The second part is to define a concept of quilting art that can be easily understood and accepted by the public and develop it into a form of technological aesthetics.

The third part is to conduct a fabric experiment around the photographed materials collected in the literature review. Then to determine the viability of these experimental results for use in the future design of clothing design.

3.1 Technological aesthetics

Aesthetics is the branch of philosophy devoted to conceptual and theoretical inquiry into art and aesthetic experience.

One may usefully think of the field of philosophical aesthetics as having three foci, through each of which it might be adequately conceived. One focus involves a certain kind of practice or activity or object-the practice of art, or the activities of making and appreciating art, or those manifold objects that are works of art. A second focus involves a certain kind of property, feature, or aspect of things-namely, one that is aesthetic, such as beauty or grace or dynamism. And a third focus involves a certain kind f attitude, perception, or experience-one that, once again, could be labelled aesthetic (Levinson, J. (Ed.). 2003).

How is each sphere of aesthetics-production aesthetics, artwork aesthetics, and reception aesthetics-viewed through the lens of technology? In fact, these three aesthetic forms all belong to the category of technological aesthetics (Roche, Mark William 2008).

3.1.1 Aesthetic classification

Design activity is not only a serious scientific activity but also an aesthetic activity. It is based on modern aesthetics, technology, engineering, and efficacy. It should give full play to the best design effects.

Therefore, the design is the materialization of technological aesthetics.

3.1.2 Characteristics of technological aesthetics

From the creative aspect of design works, technological aesthetics can develop people's minds.

The design activity of technological aesthetics is inherently creative. It has always been the form of design that draws together its language, content, tools, and social aspects of the aesthetic information, melting into a furnace, and re-emerging in a unique way.

This requires designers to master social life and the information of the times. To study a variety of artistic, technical, scientific theories, and be able to draw lessons from the skills, texture, materials, fabrics, and other characteristics of different products, and carry them into the process of creation.

Thus, in the process of researching and designing products, their wisdom is cultivated, their vision is broadened, their knowledge is enriched, and their creativity is enhanced.

This shows that while people are creating material wealth, they are also contributing to the development of spiritual civilization.

3.2 Quilting arts

Quilts is the process of stitching cloths into practical or artistic works according to a map or pattern. Quilts have been transformed from waste utilization to artistic creation, which has gone beyond the connotation of practical daily life and becomes a "living art" with great ornamental and aesthetic value.

Through the magic of handicraft, all sorts of cloths, embroidery, braids, and crochets can become handbags, cushions, tapestries - anything from simple household items to dresses with wonderful embellishments. Because of this, quilts have become a popular and fashionable part of urban life. Part of the research suggests that creative craft hobbies such as quilting can be a meaningful vehicle for enhancing wellbeing (Burt, E. L., & Atkinson, J. 2012).

And with the intrinsic creativity of the technique, a DIY craze has swept through countries such as Japan, South Korea, South Asia, China, and Taiwan.

3.2.1 The concept of quilting art

Quilting is the process of stitching the cloth piece by piece according to the pattern to make a practical or artistic fabric work.

3.2.2 The history of quilting art

Since around the 13th and the 14th century, due to the invasion of cold currents in continental Europe, people began to use quilts to cover their beds to them warm. This trend was most prevalent in Britain, during which the application of their skills also gradually changed from practical quilting to decorative quilting.
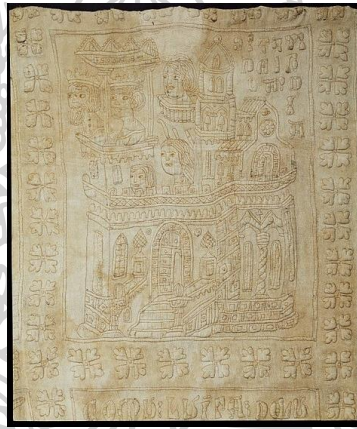
Figure 97 The "Tristan" quilt Oldest preserved quilt in the world. Made in Sicily. 1360-1400. Artist unknown.
Source: picture from https://ar.pinterest.com/pin/112378953187295766/

As a result, many traditional quilts were also created during this period, and it is said that the oldest known quilt is from Sicily in Italy.

As a result of the discovery of the new world, quilting also gradually spread from Europe to America along with the puritans, and gradually became what is referred to today as American quilting.

Figure 98 American quilting festival, Utah, hosted by American Quilting.

Source: picture from

https://www.diaryofaquilter.com/2017/03/quilting-retreat-utah.html

When the United States issued the declaration of independence in 1776, its national flag was made by quilting. It was made by sewing the stars representing the 13 colonies onto blue cotton cloth and stitching together red and white strips of cloth to form the rest of the flag.

Figure 99 American flag made from quilting
Source: picture from https://wrongplanet.net/forums/viewtopic.php?t=377259

     For more than two hundred years, American women have been recording their hopes and dreams, their fears and frustrations in the exacting stitches and exuberant designs of their quilts (Kiracofe, R., & Huff, M. E. J. 1993).

     After the second world war, quilting was almost forgotten. Until 1971, a couple of holsteins held a quilting exhibition at the Witney art museum in New York, which aroused the retro trend of American. Quilting was popular again.

     From then on, in the eyes of Americans, quilting was a kind of graceful meditation and creation as well as a symbol of mutual assistance. Americans see quilts as a family heirloom, passed down from generation to generation.

Figure 100 Contemporary American quilting.
Source: Shot by the author in Shanghai, China, November 2017.

3.2.3 The culture and influence of quilting art

Quilting became popular and developed in the United States. Silk weaving, embroidery, weaving, and other handicrafts were traditionally inherited in Europe, but quilting was welcomed by American settlers in the New World and developed. Old clothes and curtains were cut into pieces of cloth and joined together to create daily necessities such as bed sheets and blankets.

This was an indispensable part of daily life. Later, as cloth became more readily available, quilts with even wider varieties and patterns also came into production.

To this day, you can use quilting to make all kinds of things you need. Quilts are now widely admired as art. In particular, quilts in Japan, South Korea, and other places are widely popular, welcomed, and praised by people from all walks of life. Diversity and fragmentation become not a limitation but a trademark, a strength, a defining characteristic of feminist critical theory. Like Celie, we are getting in the habit of stitching up a bunch of scraps to see what we can make (Torsney, C. B., & Elsley, J. (Eds.). 1994).

In Shanghai China, the Asian quilting festival is held every October. It has been held for 13 years, the impact it has is huge.

3.2.4 Research on the application of creative fabric design in street culture clothing design

No matter what kind of clothing design, its main content includes three key elements: fabric design, modelling design and colour design.

These three elements are not independent. They are closely related and influence each other. Therefore, researches on fabric innovation in street culture clothing design is very important.

In the clothing design process and the innovative design of fabrics, existing fabric production methods are often unable to meet the demands of clothing and fashion designs. Therefore designers must combine their innovation with a full understanding of the characteristics and applications of fabrics, so that the needs of consumer demands in clothing design can be met. This paper, on the basis of the current situation of street culture clothing design, combined with the creative application of fabrics in clothing design, discusses and analyses the creative application of fabrics in street culture clothing design, examining fabrics' originality, structure, colour and materials. Furthermore, this paper aims to study the problems and application strategies of creative innovation about fabrics in street culture clothing design. Research contents include fabric creativity in street culture clothing and fashion design.

Street culture clothing design is a pop culture phenomenon, a social product of modern civilization. This fashion trend is largely specific to particular environments and the consumers' personalized needs for comprehensive self-expression.

Nowadays, foreign clothing brands have mushroomed and developed rapidly, while the development of China's garment industry is slow, and with many problems that adversely affect its level competitiveness. Most products tend to be homogeneous in colour, style and material, slowing the industry's progress and creating a so-called fashion bottleneck.

Some scholars argue that, Chinese clothing culture has a long history of development. The integration of traditional national culture and contemporary innovations in fashion culture into products is a matter of concern and reflection for contemporary fashion designers. They think that the redesign and reprocessing of clothing fabrics is a unique design method to enhance the unique aesthetic effect of clothing (Chen Feifeng, Zheng Gaojie, J. 2017).

The three major elements of clothing design are colour, style and fabric. Apart from good modelling design conception and good application of colours, the designer still needs to choose corresponding clothing fabric material that could perfectly display their designs. With its metaphorical meaning, if the science and technology of clothing fabric is not understood, the selection of fabric material will be wrong, and this would go against the designer's original intent (Wu H. J. 2017).

Therefore, in order to fully harness all the characteristics and the aesthetic potential within a fabric material, the correct selection and application of fabric is the most important part of clothing design.

Neil Barrett, a former design director at Prada men's wear when it launched in 1995, has a track record of employing high-tech fabrics in his tailoring. He was among the first to use polyester stretch for Prada's minimalist-chic suits, now a common men's wear staple.

Figure 101 Neil Barrett Fall 2016 Ready-to-Wear Collection.
Italy. Designer: Neil Barrett. Source: available from
https://www.vogue.com/fashion-shows/fall-2016-ready-to-wear/neil-barrett/slideshow/collection#2

Today, with his own label, Barrett manipulates textiles to create sculptural silhouettes with a masculine aesthetic. He took to "emptying" the fabric to preserve the construction but reduce weight, essentially conjuring garments as comfortable as travel clothing, and whipping up new surfaces. For 2017 fall, he introduced his version of an ecologically friendly "fur," digitally printing a photograph of a black and a brown bear and multiplying it on various pieces - a duffle coat, a sweatshirt, a bomber. "I tried real fur, but it looked too retro, and eco fur was so pantomime," Barrett said, "explore further fabric innovation. Every season I'm like: What's next?"

Fashion designers' innovations in fabrics are becoming more common. The designer nominated for 2017 LVMH Young Fashion Designer Prize, (Tillmann lauterbach, 2017) laments a lack of innovation in textiles over the last three or four years, but said he has sensed a big shift in attitude and progress in the eco department. "Today it's important to create a story. It's not just about the look,

but about how the garment was made, who will innovate the fabric? Who made it and was it good for the planet."

Using synthetic fiber made from recycled PET bottles may almost appear basic, considering that Lauterbach has long been creating arty sweaters knitted from second-hand denim threads and turning down fabrics that do not meet his production criteria.

Although it's difficult to place a figure on how much money and time fashion labels invest in fabrics development, most designers queried acknowledged that it was "substantial."

Berluti's artistic director (Alessandro Sartori, 2016)said the company invests "a lot" in fabric research and development in an attempt to create "a new generation of garments," employing a number of technical quirks on luxurious fabrics, melding elegance with functionality.

What really changes are the fabrics. They are one of the building blocks of clothing. With them, you can express yourself. That's why designers develop their own colors, fabrics and patterns, and this represents an unusual culture for a clothing brand.

The most experimental designers (Damir Doma,2017) believe fabrics create value. Eighty per cent of his fabrics are designed exclusively for his collections. "Today everyone wants to be luxurious, and it has turned into such a cheap word - it doesn't mean anything anymore. What is important is the idea of longevity, and you can create that through substance. Our substance is our fabric, it's what makes the piece; it's a great tool," he said.

The possibilities in working with materials are endless. Stone washing, boiling wool or rubber finishes are just the basics.

Known for going against the flow, Damir Doma launched his men's collection proposing softly tailored, relaxed silhouettes at a time when Hedi Slimane's slim fit at Dior Homme set the tone. His goal is to up the exclusivity factor of his textiles to 100 percent, but he said, "It only makes sense if the value of the fabrics is visible, otherwise people don't get it." After all, in fashion we try to make people look attractive, to elevate them and make them look better than they usually do. Our main goal is beauty. Innovation in fabrics can help us achieve that.

Street culture clothing design is a pop culture phenomenon, a social product of modern civilization. This fashion trend is largely specific to particular environments and the consumers' personalized needs for comprehensive self-expression.

In the 1980s, the implementation of the reform and opening-up policy promoted the communication of foreign cultures to the Chinese population and integrated these cultural characteristics with existing Chinese characteristics through that communication process.

Also in the 1990s, foreign hip-hop culture became popular among young people of China, with its physical characteristics reflected in the field of clothing design mainly as street clothes. In the 21st century, street culture clothing brands have gradually developed in China, although the establishment of street clothing brands in mainland China was later than that in Hong Kong, Macao and Taiwan. Due to the limitations of that period of that time, many problems were exposed in the development process of street clothing brands, such as the lack of investment capital, ambiguous market positioning and the problems of clothing design. Among them, the most prominent problem was that the development of street clothing couldn't keep up with the pace of the development of the trends.

For a long time, due to the lack of in-depth understanding of street culture, both foreign and Chinese, the design of Chinese street clothing has often appeared as simple combinations of or even plagiarized elements of popular culture, without any breakthrough innovations in the process itself.

Thus it can be seen that the most prominent problem of domestic street culture clothing design is the lack of an innovative design concept that can truly integrate with Chinese culture. This is the reason why street culture clothing has had relatively little influence.

For the innovative application design of clothing fabric, it can be called the re-innovation of fabric structure, which is mainly about the reconstruction of the internal and external structure of clothing. In general, the means of structural innovation for clothing fabric mainly include pattern folding, layering, inlays, etc. Through the combination of various ways, the fabric designs can present different visual effects. For example, pattern pleating is a common method in creative fabric design, which is mainly to create the visual effect of pleating by extrusion, and to create different effects by different extrusion methods. Layering is a creative combination of different fabrics, so that different fabric structures and layers can be combined in different ways. This creative combination can be layered in different ways to present different styles.

Mosaic is a kind of clothing fabric application technique. This kind of design is a craft inherited from ancient costume design, which has become an innovative method of decorative expression. The creative application of fabric color

is mainly shown in the way of shaping different colors. In the creative application process of China garment fabrics, the main techniques are batik, smudge (like Chinese ink prints) and hand painting, etc., followed by embroidery and decals.

In the process of clothing design, color is the most direct expression of individuality. Therefore, designers must carry out creative processing and reasonable color layout to enhance the visual effect of clothing design.

For example, embroidery refers to the process of clothing design, in which the designer designs creative patterns and uses silk threads of different colors for decoration. Hand painting is also a type of creative design method frequently used by designers in the process of clothing design, mainly through colour dyes such as propylene to present the designer's creativity manually.

The originality of fabric material refers to the innovation and improvement of the initial link of fabric so as to present the feeling of fabric mechanism. In the process of clothing design, the fabric of different materials is mixed and woven, so that the clothing works present diversified visual effects and highlight the brand personality.

Figure 102 2016 Asia Quilt & Knit Festival works.
Source: Shot by the author in Shanghai, China, November 2017.

In the creative design process of materials for Chinese clothing design, the commonly used methods are knitting, blending, embossing, sewing and hollowing out.

For example, hollow out refers to the process of hollowing and carving with the help of special machines and equipment, so as to achieve the effect

of a hollow out. Each hollow pattern is connected to form a variety of creative patterns.

There is also knitting where the designer uses hemp rope, ribbon, wool and other raw materials to weave cross knots, a kind of knitting method, among them most apply the country's characteristic, Chinese knot.

In many cases, in the design process of street culture clothing, designers will consciously highlight the expression of the fabrics as the fabric itself is being developed, but often designers fail and instead weaken the characteristics of street culture clothing.

In the design process of the fabric that is used for street culture clothing, a lot of designers would base their ideas on classical designs and combine them with popular clothing aesthetics. Without significant alternatives in clothing style, the only solution is to draw out the aesthetics of the fabric. Although some works were popular with consumers, there have been no real integration between street culture and fabric design.

With this in mind, the street culture clothing designers should primarily analyse clothing fabric and material characteristics to find unique aesthetic characteristics, then extract, by means of special fabric details, the local aesthetic feelings. In this way, the integration of street culture into clothing design forms a harmonious state of simplification.

Secondly, when designing the style for street fashion clothing, we should try our best to develop the a style with three-dimensional elements, so as to highlight the individuality of clothing fabric, and more progressively demonstrate an innovative design of clothing, thus making the design connotation of street culture clothing fabric more prominent.

Finally, in the process of creative design of street culture fabrics, the fabric design can be partially applied to the design of street culture clothing styles, may be as a finishing touch or as a highlight of the combination between creative design in street culture clothing fabric and clothing style design.

Clothing style is the highlight of individuality, and also the aesthetic value of fashion design, which is the main characteristic(feature) of its artistic expression. Style is also important in the design process of street culture clothing fabrics.

This is precisely what designers of Chinese street culture clothing lack. Many designers excessively pursue foreign street fashion aesthetics, while ignoring the development of the style with which to represent the national cultural

characteristics. It is inevitable then, that their designs do not conform to Chinese aesthetic standards, or even seen as an alternative culture.

Therefore, in the process of creative and style design of street culture clothing fabrics, first of all, street culture clothing design should master the characteristics and properties of the fabric and fully grasp and consider their appropriate collocations. As most modern standards of aesthetic value require, designs should be able to show their effect on fabrics through innovative use of textures, grains, etc., while highlighting the core features of the fabric.

Secondly, designers of street culture clothing fabrics should fully combine their own design concepts with appropriate fabrics for application design, so as to truly design street culture clothing fabrics that conform to their own design concepts.

Finally, as the fabric has changed a lot with the development of science and technology, new methods should be actively pursued and integrated into the designs and styles of street culture to form distinctive characteristics.

In the creative process for the production of street culture clothing fabric and fashion design, skilful handling and manipulation of appropriate fabrics, and ability to maintain a coherent design is the biggest difficulty. This is another shortcoming that exists among designers of Chinese street culture clothing.

In the process of street culture clothing fabric and fashion design, designers should pay special attention to highlighting the aesthetic values from the overall perspective of fashion design, before developing the finer aspects and modelling of the work, such as the creative designs on the hem and cuff of clothing.

Secondly, it is necessary to fully understand the corresponding fabric materials in the street culture clothing design, and have full command over the aesthetic thinking direction of the clothing design.

Finally, the street culture clothing design makes innovative and creative design through reasonable use of manual printing and dyeing, space modeling and other methods, and integrates simple fabrics with street culture clothing, showing a highly coordinated aesthetic feeling.

Since the reform and opening up, China's economy has achieved a breakthrough development. At the same time, the demand for more refined mentalities of the Chinese people is also growing, and the popularity of street culture is also one of the manifestations.

In the design of street culture clothes, most existing fabrics cannot meet the creative design requirements of fashion designers. Therefore,

fashion designers make innovative design of clothing fabrics and create street culture clothing products more in line with the needs of Chinese consumers by integrating modern, ethnic and diversified fashion design concepts.

In the 1980s, Chinese people experienced the enlightenment, development, cooling and re-development of street culture in China. From the most representative graffiti culture, we can see the development timeline of the whole street culture in China.

The researcher can't say whether the street culture in China is good or bad, there are many things that we think are bad, such as the blind following of young people and the rampant marketing of counterfeit goods. But at the very least, young people and the general public are paying more and more attention to the information of street culture, while the rest of us just need to maintain our own attitudes and stick to our original intentions.

Nowadays, Chinese street culture is developing in a better direction. In China, a large number of young people who love street culture have emerged. We can see that they are really passionate and this passion is affecting more people.

More high-quality platforms and street clothing brands pay attention to the local street culture in China, and they not only provide professional technical support, but also constantly expand the stage.

At the moment, Chinese street culture is blossoming and everyone is learning and improving. Now it is no longer just worship and imitation, more and more brands, attitudes, views and connotation cultures are appearing. For China at present, regional, cultural, social background and other factors still have many deficiencies for the development of street culture. But at least there are still a lot of people sticking to that ideal state. Researcher hope that in the coming years, more original Chinese clothing brands will enter the international stage and market, and through this entry point, more people will know about Chinese lifestyle.

Actually, Chinese culture may even be too strong, north and south, east and west are all different. Street culture is only a branch or subculture comparable to the Underground movement, that only after more than 20 years of development, is it being understood on a deeper level by the older generations. Researcher feel that it is something that belongs to the best of times, street culture is also the most impetuous era! Whether that is a good or a bad thing cannot be judged from someone personal comments. But researcher hope that Chinese street culture can develop in a positive direction.

In the researcher's mind, the ideal street culture should be accepted and appreciated by all people, and it will no longer be regarded as an alternative or minority movement. The freedom and dreams that street culture represents should be promoted.

3.3 Pure Practice

In order to solve two problems in this study: first, an experiment on the quilting method is carried out; secondly, the expression of street culture elements can be inspired by fragmentation.

3.3.1 Fabric experimentation based on artistic elements

Artistic elements are a part of artistic works and are the basic materials and media for designers to create. Artistic elements include colour, shading, lines, shape, form, texture, and space. When we comment on the quality of works of art, we tend to criticize the elements of art in relation to its content. Therefore, experiments with three basic artistic elements of point, line, and the plane can help people to think and talk about artistic works better.

3.3.1.1 lines

In Chinese street culture, there are many forms of lines. Straight roads, ground signs, railings beside streets: these are all forms of lines. Crisscrossing lines constitute an order in street culture.
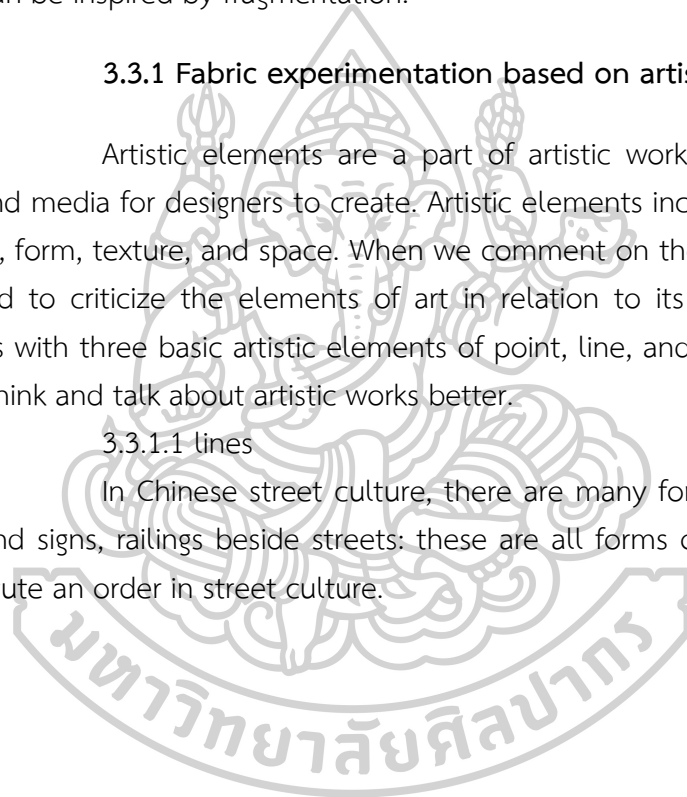
Figure 103 Lines in a pedestrian path.

Source: Shot by the author in Nanchang, China, January 2018.

Figure 104 Lines in a pedestrian path.

Source: Shot by the author in Nanchang, China, January 2018.

Figure 105 The lines on the sculpture at the roadside.
Source: Shot by the author in Xiamen, China, April 2018.

Figure 106 The lines on the door of a roadside shop.
Source: Shot by the author in Xiamen, China, April 2018.

The parallel arrangement of various lines produces an orderly effect. This effect can be seen everywhere in street culture, all around us. By organizing these lines, we extend an effect.
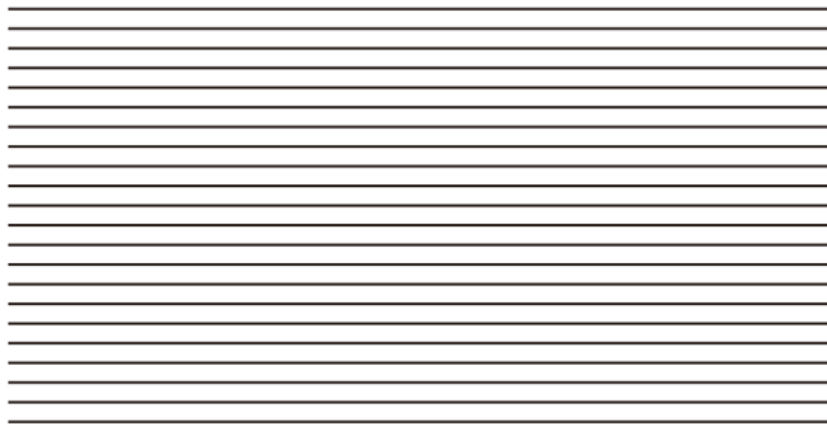
Figure 107 Geometric lines arranged in parallel.

Source: Computer graphics software, CorelDRAW , Nanchang China, April 2018.

Based on this parallel arrangement of lines, a piece of fabric was made.
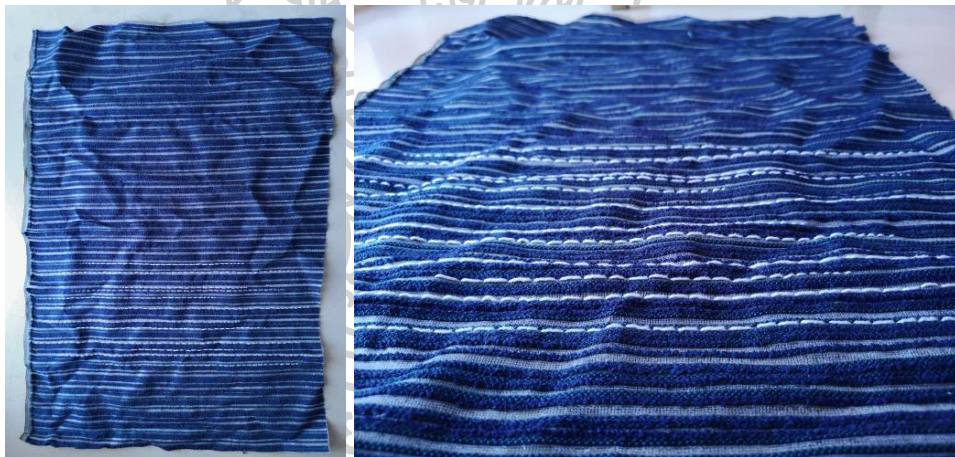
Figure 108 A fabric made from a simple arrangement of threads.
Materials: Organza, Cotton, White line.
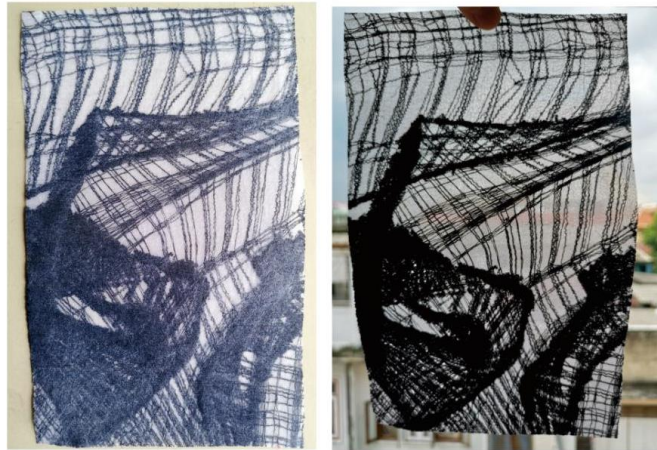
Figure 109 Quilted fabric arranged by intricate lines.
Double layer organza, interspersed with black cotton. Has translucent effect.
Materials: Organza, Cotton, White line.

3.3.1.2 Plane

The surface of the building, the pavement, the various shells that make up the independent space are all planes. The plane in this experiment refers specifically to the square plane.

Figure 110 The surface of a street installation.
Source: Shot by the author in Nanchang, China, April 2018.

Figure 111 The square surface of a street floor manhole cover.
Source: Shot by the author in Nanchang, China, April 2018.
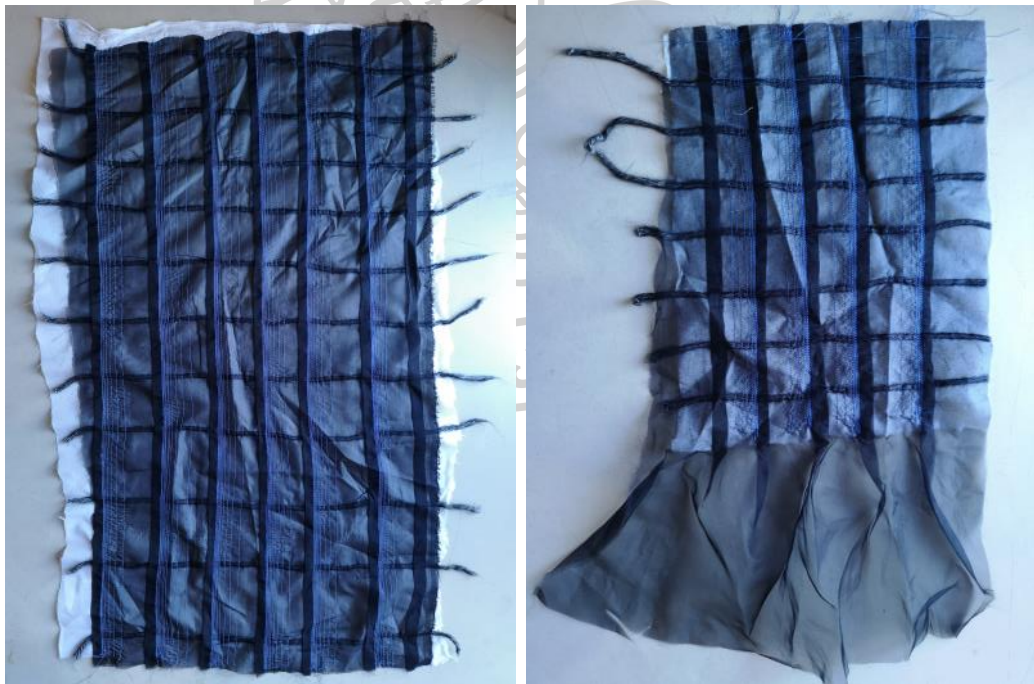
Figure 112 A fabric made from a flat square of lines.
Materials: Organza, Mohair, Elastic lining cloth.

3.3.1.3 Point

By designing the point, complex experiments can be initiated gradually. Combining with lines and planes, a quilted fabric with a certain ornamental effect is produced.
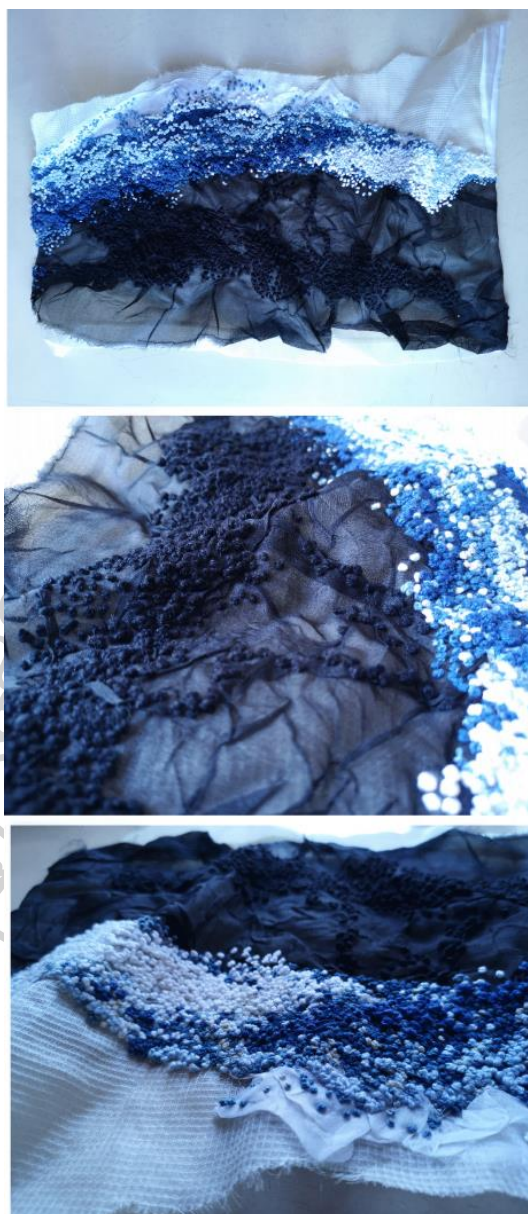
Figure 113 Quilted fabric composed of point, line and plane.
Materials: Organza, Mohair, Elastic lining cloth.

3.3.2 Fabric experimentation based on architectural elements

As we said earlier, the architectural elements mentioned in this paper have two meanings: one is the architectural forms with certain cultural and historical characteristics and local characteristics, for example, the pillars of gods in Greek architecture belong to architectural elements;

The other refers to the elements that make up the building, such as the roofs, foundation, walls, doors, and windows.

Street architecture refers to all kinds of buildings built along the street with certain characteristics, whose aesthetic qualities can be enjoyed directly from the street. It can also be some of the local elements within the building that exudes a sense of design and appreciation.

Figure 114 Windows in architectural elements under light.
Source: Shot by the author in Beijing, China, January 2018.

Figure 115 Windows in architectural elements under backlight.
Source: Shot by the author in Beijing, China, January 2018.

Figure 116 Mechanism of wooden house surface, an effect to be considered for fabric reproduction.
Source: Shot by the author in Shenzhen, China, May 2018.

Figure 117 Double layer organza, interspersed with black cotton and lace.
Translucent effect, giving a timeworn effect. Materials: Organza, Cotton, Lace.

3.3.3 Fabric experimentation based on street environment elements

Why do environmental educators work with urban residents in community gardens and parks, in the shadow of skyscrapers, along crowded streets, in inner-city schools, and industrial facilities? There are too many reasons – for example, some educators want to improve environmental literacy among students, or foster positive youth development, or inspire community-based environmental stewardship (Pope, A., Kessel, A., Price, A., Dzurick, A., Russ, A., King, A., ... & Hjarding, A. 2015).

Urban environmental art design shows a city's development and aesthetic appeal, which is the name card of the city.

The street environment in this research refers to the various elements and facets of local living found on the streets of China.

Figure 118 The slippers in the picture hang neatly on the railings of the street, it is also a civilized behaviour in an uncivilized world.
Source: Shot by the author in Shanghai, China, August 2018.

Figure 119 Various sheets and clothes are suspended from the street, creating a chaotic unity between the shapes of the clothes and the wires.
Source: Shot by the author in Nanchang, China, December 2018.

Figure 120 Various sheets and clothes are suspended from the street.

Creating a chaotic unity between the shapes of the clothes and the wires. At night.

Source: Shot by the author in Shanghai, China, March 2018.
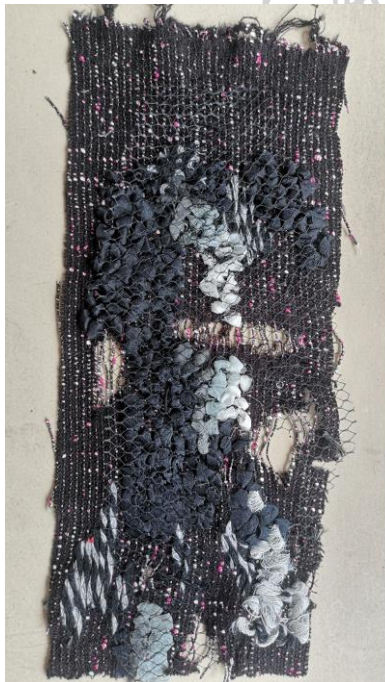
Figure 121 A knot made of organza.Represents clothes hanging outdoors.

The colorful mohair represents the bustling world.

Materials: Organza, Cotton, Lace, Plastic net, Mohair.

3.3.4 Fabric experimentation based on business publicity elements

In Chinese street culture, commercial propaganda, stickers, and posters dominate the streets. Some of them are for commercial promotion, some are to convey a belief, and some are a form of blessing.

Figure 122 Extracts of couplets, posters, and hangers as inspiration for fabric experiments.

Source: Shot by the author in Shanghai, Nanchang, China, December 2019.

Figure 123 Black and red cotton pasted onto the organza. Lace in the middle.
Materials: Organza, Cotton, Lace, Mohair.

Figure 124 Posters, billboards and business fliers were extracted as inspiration for the fabric experiment.

Source: Shot by the author in Shanghai, Nanchang Xiamen, China, December 2019.

Figure 125 By means of plant printing and dyeing, a variety of fabrics are superimposed on each other to form new quilted fabrics by heating and sticking.

Materials: Organza, Cotton, Lace, Plant dyeing.

Figure 126 Plant print fabric details.

3.3.5 Experiment on the adhesive effect of plant dyeing.

Environmental protection has become an important reference index for economic development and quality of life. For the garment industry, environmental protection can be divided into two aspects: consumption reduction and emission reduction in the production process, and recycling and degradation of textiles.

The researcher try to use green degradable chitosan and gelatin as a finishing agent for the functional finishing of viscose fabric. At the same time, nano-titanium dioxide is introduced into the finishing agent, which not only improves the adsorption performance of the finishing agent on fabric but also can use the anti-ultraviolet and anti-bacterial performance of titanium dioxide to improve the fabric's function. Increase the impact of plant print dyeing technology. The fabric object of this study is viscose fabric. Viscose fabric is an earlier cellulose fiber developed and utilized by people. Its low production cost, short production cycle, and good wearability are favored by consumers and widely used in wearables.

The results showed that the weight gain, breaking strength, anti-ultraviolet, and anti-bacterial properties of the viscose fabric were positively correlated with the content of titanium dioxide. When the concentration of titanium dioxide is about 9.5g /L, the weight gain rate, breaking strength, ultraviolet resistance, and antibacterial property of the finished viscose fabric are better.

The quality of the plant dyeing viscose fabric's UV protection and antibacterial properties decreases with the number of times it is washed in water. When washed less than 15 times, UV protection and antibacterial properties of

viscose fabric show good stability. The experiment verified the use of chitosan, and gelatin, as feasible finishing agents for plant printing and dyeing of viscose fabrics.

3.3.6 The experimental conclusion

From the above, it is feasible to use quilting technology to express Chinese street culture for the purpose of methodology research and technical aesthetics. In the experiment, the researcher abstractly integrated and matched representative Chinese street culture elements, selected cotton, lace, mohair, woolen cloth, organza yarn and plastic and applied quilting, patchwork, paste and plant dyeing techniques to create a new and beautiful quilted fabric. These fabrics have transparent material, rich structure, complex texture, color harmony and other characteristics.

It is of great and positive significance to the future clothing design and production.
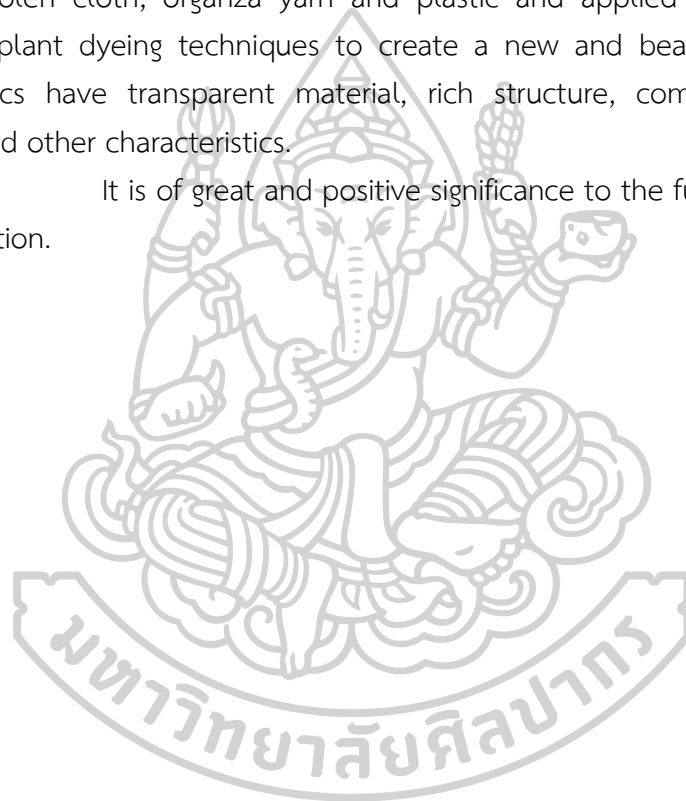
Chapter4 Design Process

4.1 Process of design

Artists and designers use the design process to begin their work in art and design. In addition to design, theory is also required as a basic complement in the initial process. Design analysis and design solutions are a major procedure in the development of art and design. Carrying out experimental works before starting on the final product is a necessary step as we can learn and be aware of various errors prior to reaching the completion of the project.

The design process can be separated into four major components such as data research and design analysis, planning and development, design development, and production as the final step. Extensions and subprojects can be added, removed, or modified as needed at any time.
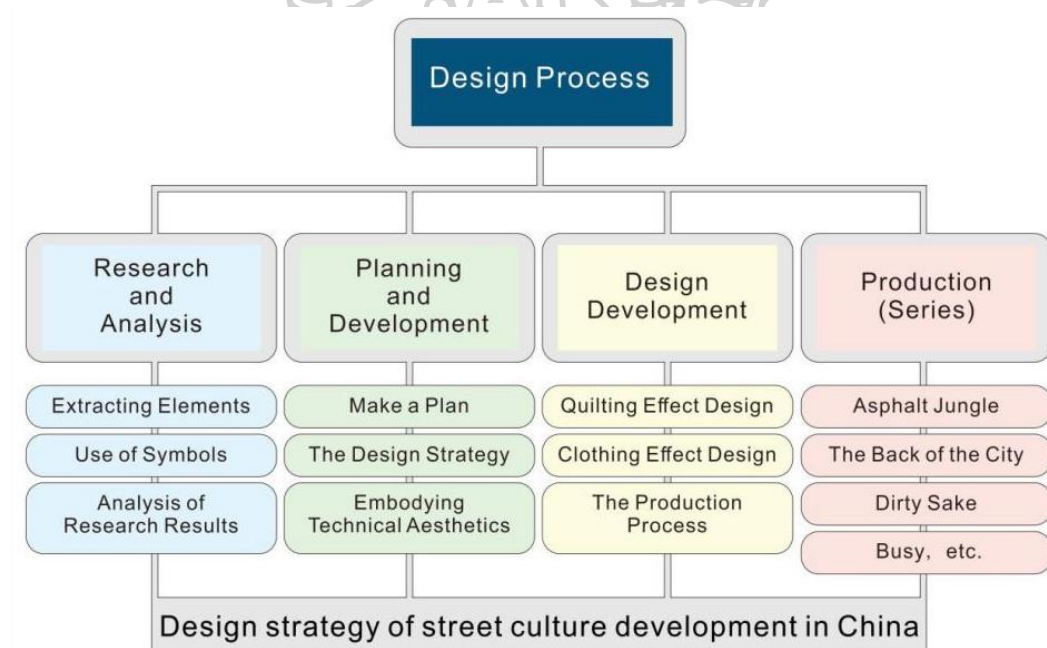
Figure 127 Design process diagram.
This diagram shows the four major components of the design process.

4.2 Research and Analysis

This research was carried out according to the design process shown above. This research takes the elements of Chinese street culture as personal research interests and derives inspiration from them.

The research process begins with the extraction and refinement of street culture elements, the use of iconic symbols, the design of quilting art effects, and finally their application in clothing design.

This paper mainly analyzes the extraction of street culture elements and materials used in quilting art, and finally analyzes the research results.

4.3 Planning and Development

What will presented, and how will it be presented? The thinking stage of the design process is often a contest to define this relationship of form and content. The contest may play itself out in addition and subtractions as a painting is revised or in the drafts and sketches of an evolving design concept. The solution may be found intuitively or may be influenced by cultural values, previous art, or the expectations of clients (Lauer, D. A., & Pentak, S. 2011).

The development of Street culture in China needs to be planned through the right design strategies and techniques to synthesize information.

The choice of design strategy, the relationship between quilting art, and Chinese street culture elements is a very important issue.

Just like the experimental process operation method, the most accurate street culture elements were found and applied to the art design of quilting. Finally, these results were applied to the development of clothing products to guide us to find a new development direction.

4.4 Design Development

There are two stages for research in this part.

Firstly, through analysis, elements conforming to the characteristics of Chinese street culture are screened out and designed into quilting art effects in an abstract form.

Secondly, the selected quilting art effect is mixed with the clothing design, and quilting art is truly integrated into the clothing effect.

4.4.1 Quilting art effect design

4.4.1.1 Work 1: Quilting effect of "Asphalt Jungle"
Those who live in steel and concrete, hidden from view by walls and asphalt, gradually lose the courage to seek poetry and distant places.

The design work seeks inspiration from buildings, graffiti art, and installation art. Using the effect of torn paper collage, to express the asphalt jungle, so that people may regain the confidence and enthusiasm of life.

The dragon pattern in the renderings symbolizes China.

Figure 128 Asphalt jungle, quilted artistic renderings.
Using CorelDRAW program.

4.4.1.2 Work 2: Quilting effect of "The back of the city"

With the characteristics of Chinese cities, street hanging and drying culture are a very representative display of the local subculture. Citizens hang their clothes, food, shoes, and so on from outdoor wires. Forms strewn at random paint a colourful picture.

This design work extracts the main elements and recombines them in abstract form. To show the unique lifestyle of Chinese city streets. To bring to the world the hidden street culture of the back of China's cities.
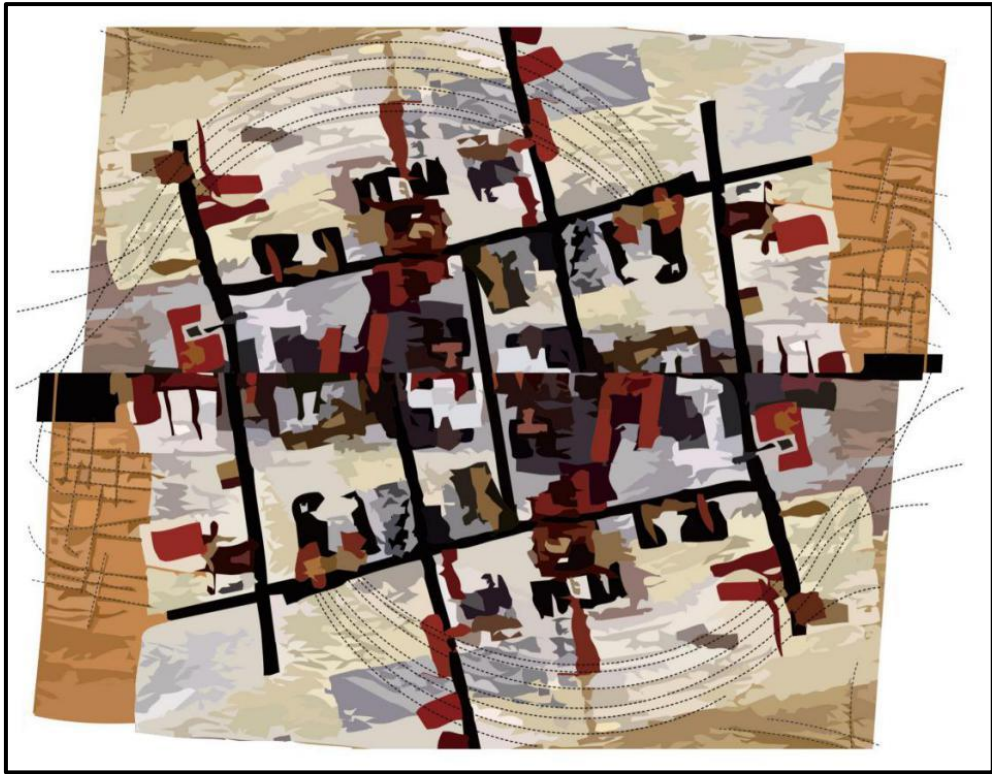
Figure 129 The back of the city, quilted artistic renderings.
Using CorelDRAW program.
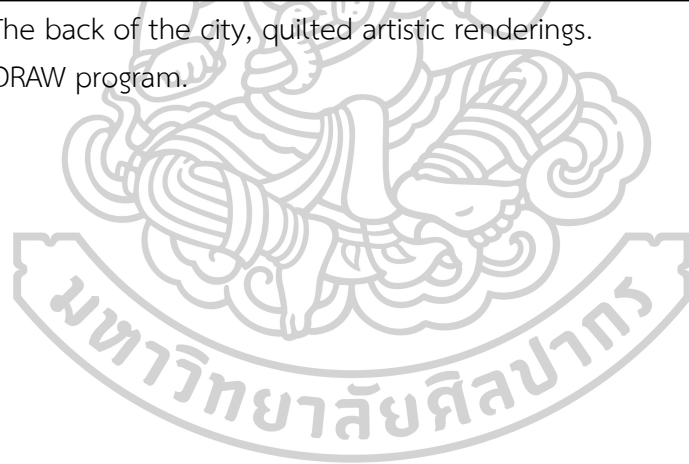
4.4.1.3 Work 3: Quilting effect of "Dirty sake"

Buildings, roads, streets, and the sky above constitute China's unique street culture. It's a culture of coexistence. Whether it is the surface or the back of the city, they will always be recorded by the times.

This design work uses dirty colors extensively. Various fabrics of different materials are superimposed and joined together. In contrast to the dirty colour, the work forms a strong sense of heaviness. This reflects the confusion and helplessness around the current state of street culture and its exclusion from mainstream culture.

Figure 130 Dirty sake, quilted artistic renderings.
Using CorelDRAW program.

4.4.1.4 Work 4: Quilting effect of "Busy"

In the back alleys of the city, street elements such as posters, graffiti, stickers, and couplets can be seen everywhere. All kinds of messages are being sent to citizens. Though messy, they fill the streets with life.

This design seeks to use realism, to create a concrete expression with different street elements allocated to specific spaces, creating a sense of chaos and busyness – a strong breath of life.

Figure 131 Busy, quilted artistic renderings.
Using CorelDRAW program.

4.4.2 Clothing design effect

Before the clothing design, the design inspiration trend was predicted and the cultural style of the clothing design -- the fusion of Chinese street style and contemporary Punk style was determined.

As for fabric, cotton, goatskin, lace, and plant dyeing fabric were the main choices. Selective manufacturing techniques from the experimental samples were applied to the clothing design, with quilting being the main technique.

The artistic effect of quilting was put into the clothing style. At first, the whole body was considered, but the visual effect was poor and too chaotic.

After several rearrangements and comparisons, it was decided that local patchwork design would form the basis of the work, and other techniques would be used to complement it.
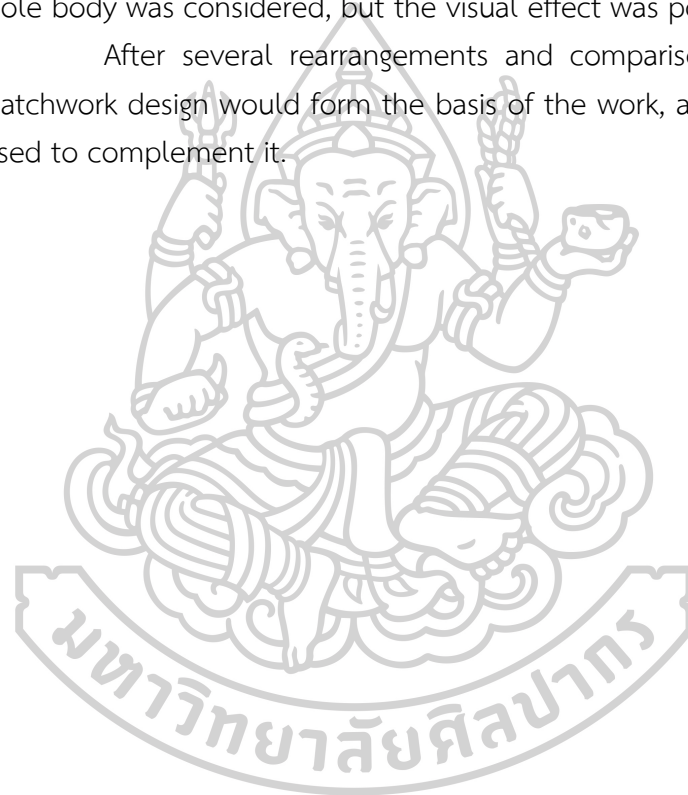
4.4.2.1 Work 1: Clothing effect diagram of "Asphalt Jungle"

Figure 132 Asphalt jungle, Clothing design effect.
Using Photoshop program.
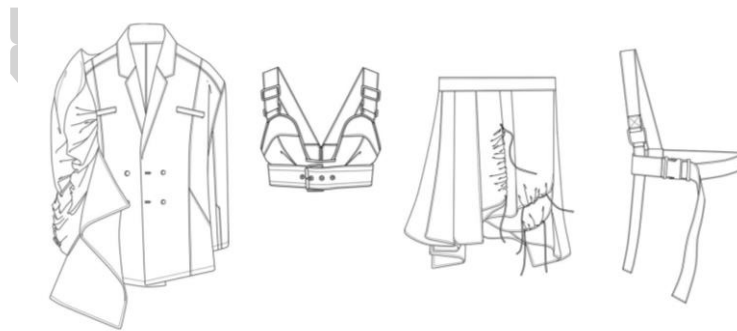
Figure 133 Asphalt jungle, Clothing style figure.
Using Photoshop program.

The "asphalt jungle" consists of a suit, bra, shorts and strap. The overall layering effect is prominent. The prevailing Lingerie Look style is adopted. The quilting pattern is predominantly purple with a strong gay Punk style.

4.4.2.2 Work 2: Clothing effect diagram of "The back of the city"
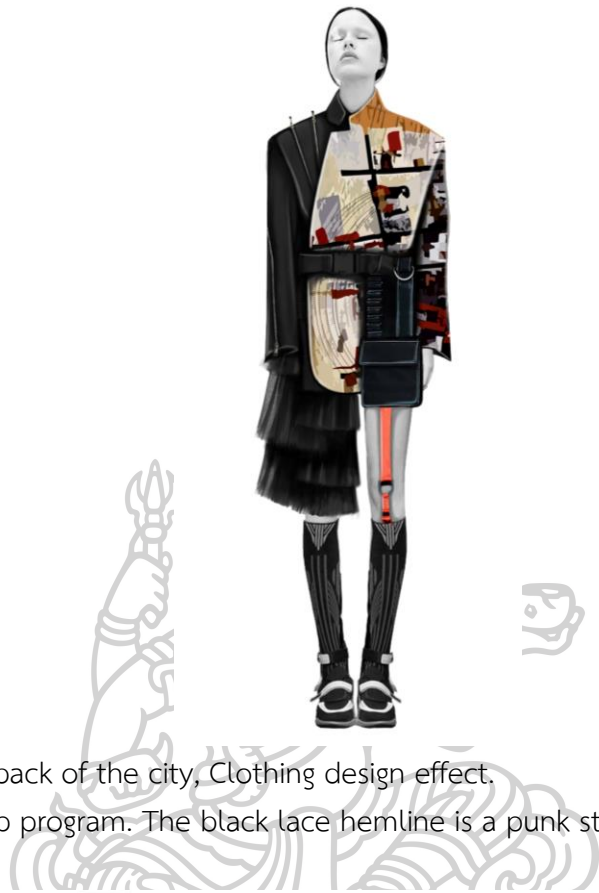
Figure 134 The back of the city, Clothing design effect.
Using Photoshop program. The black lace hemline is a punk style icon.
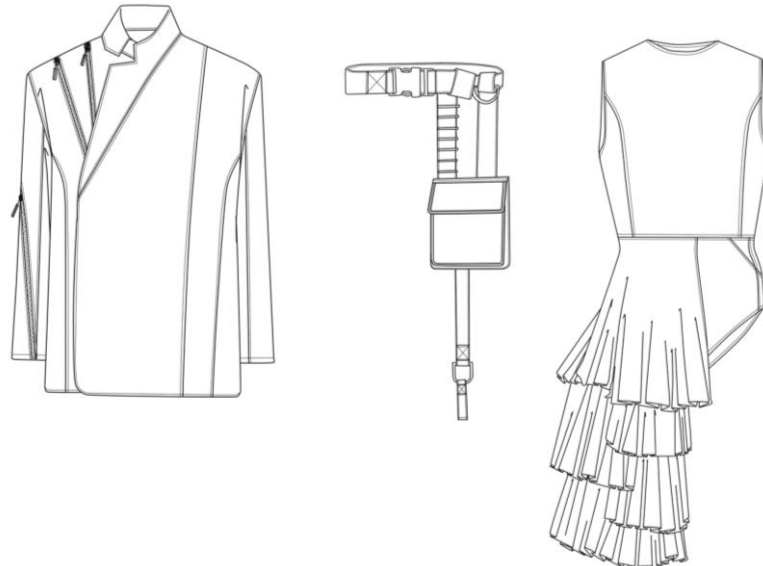
Figure 135 The back of the city, Clothing style figure.
Using Photoshop program.

4.4.2.3 Work 3: Clothing effect diagram of "Dirty sake"

Figure 136 Dirty sake, Clothing design effect.
Using Photoshop program.
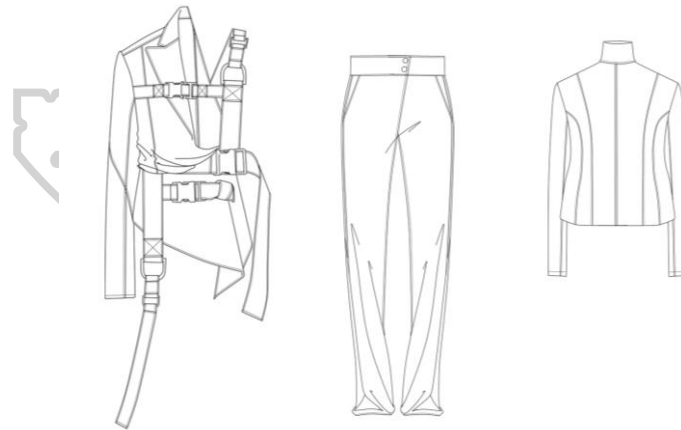
Figure 137 Dirty sake, Clothing style figure.
Using Photoshop program.

The grey tone of the suit gives the design work a simple yet capable look. But the quilted patterns on the clothes are a reminder of the ever-present gloom on the back of the city.

4.4.2.4 Work 4: Clothing effect diagram of "Busy"

Figure 138 Busy, Clothing design effect.
Using Photoshop program.

Figure 139 Busy, Clothing style figure.
Using Photoshop program.

             The style of the design work is very simple, with the windbreaker as the basic modeling. The emphasis is on the quilting patterns. Graffiti, stickers and couplets on the streets create a busy life atmosphere.

4.4.2.5 The Overall clothing effect diagram

Figure 140 Busy, The Overall Effect.
Using Photoshop program.

4.4.3 The production process

In the production of the design works, the first consideration was to solve the rationality of the outline of clothing, so it was necessary to create samples of the design.

By making the samples out of ordinary cotton fabric, we could efficiently correct any wrong structures in the garment style, and lay the foundation for the final design work.

Details were then marked onto the samples with a marker to create guidelines for the next process of quilting.

Figure 141 The mark of the dart at the waist.

Figure 142 The experiment of the combination position of lace skirt and blouse.

Figure 143 The effect of a lace skirt combined with a blouse.

The only trousers in the entire project used the wrinkled craft of the punk style. While ensuring the comfort of the wearer, the visual effect of the trousers is enriched.

Figure 144 An experiment on the waistline size of trousers.

Figure 145 Determination of seam position in trousers.

Figure 146 The technique to connect the waist and pants.

Figure 147 The final trousers sample effect.

Figure 148 Adjustments to the position and size of the coat collar.

Figure 149 Experimenting with the length of the suit hem position.

Figure 150 Overall suit sample effect.
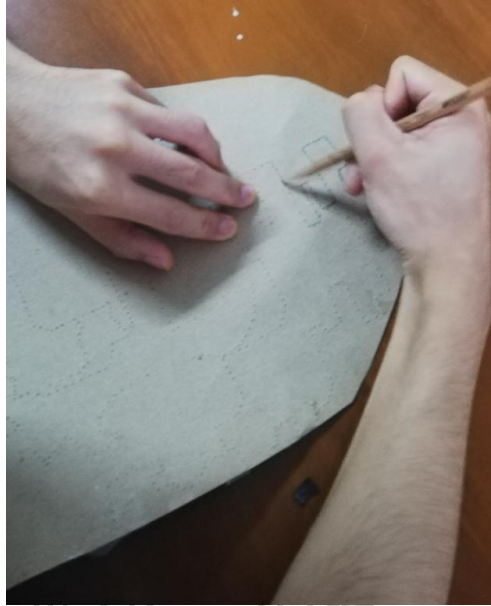
Figure 151 Drawing patterns of quilting on cardboard to prepare for the next step of fabric cutting.

Figure 152 After drawing, the cardboard was cut according to the pattern.

Figure 153 Shapes from cardboard cut-outs.
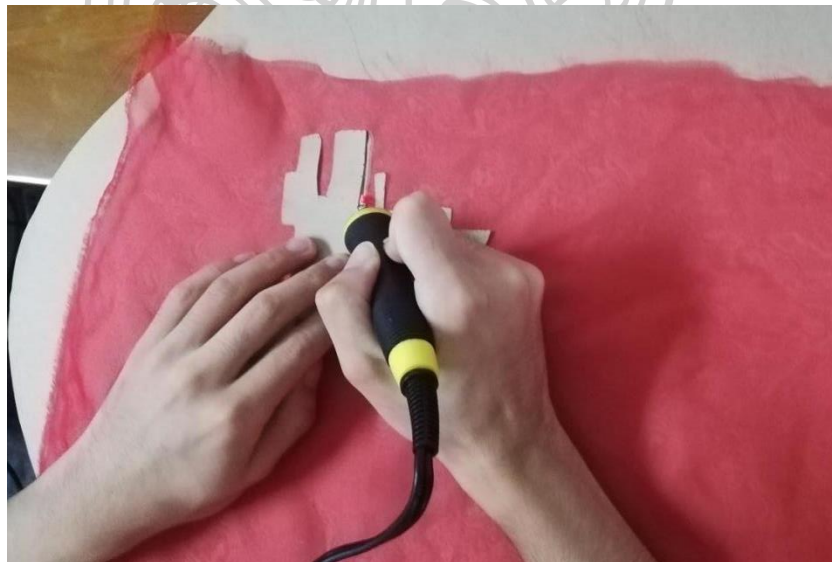
Figure 154 Using a hot melt gun, the lace fabric is reproduced to the same shape as each cardboard.

Figure 155 Using a hot melt gun, the lace fabric is reproduced to the same shape as each cardboard.
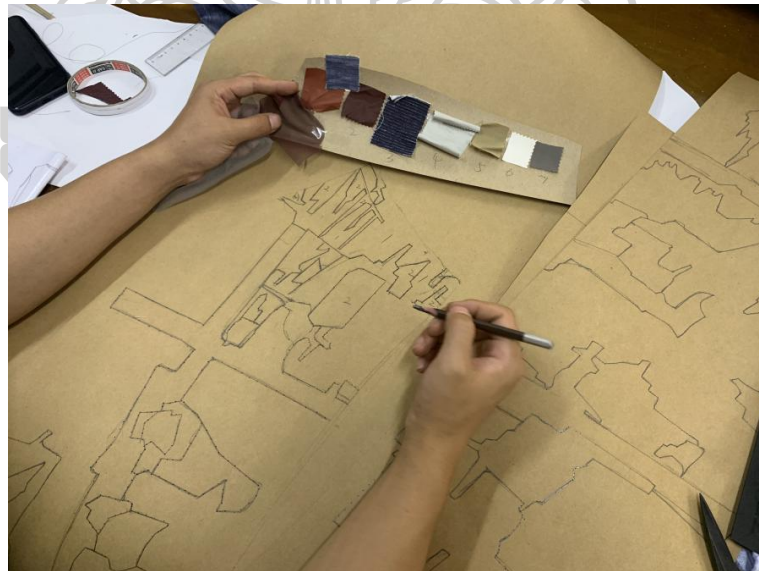
Figure 156 Repeat this work one by one, and select the most suitable fabric to begin quilting.

Figure 157 Comparison with the design effect drawing, selecting the best fabric and collage with quilting process.

Figure 158 Quilting effect in local position.
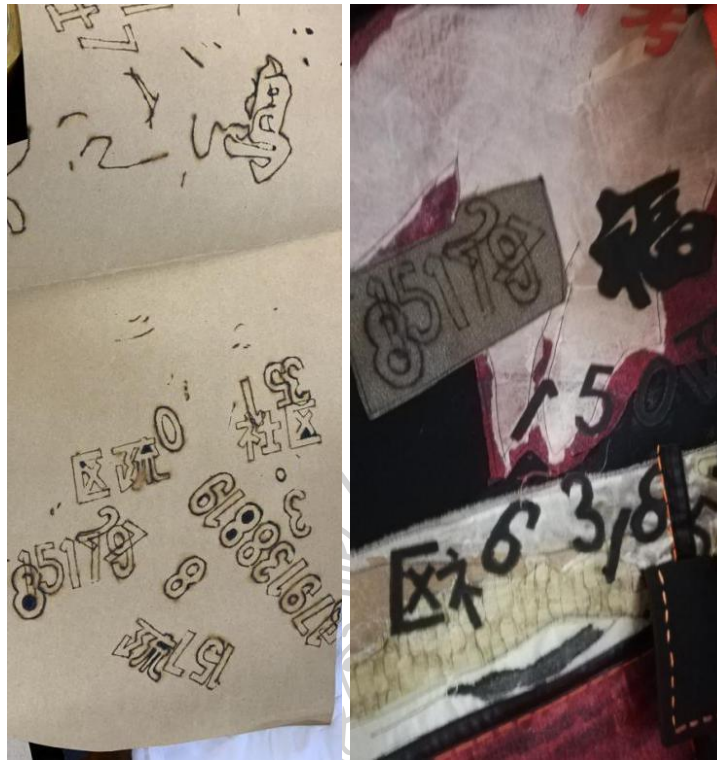
Figure 159 Quilting effect in local position.
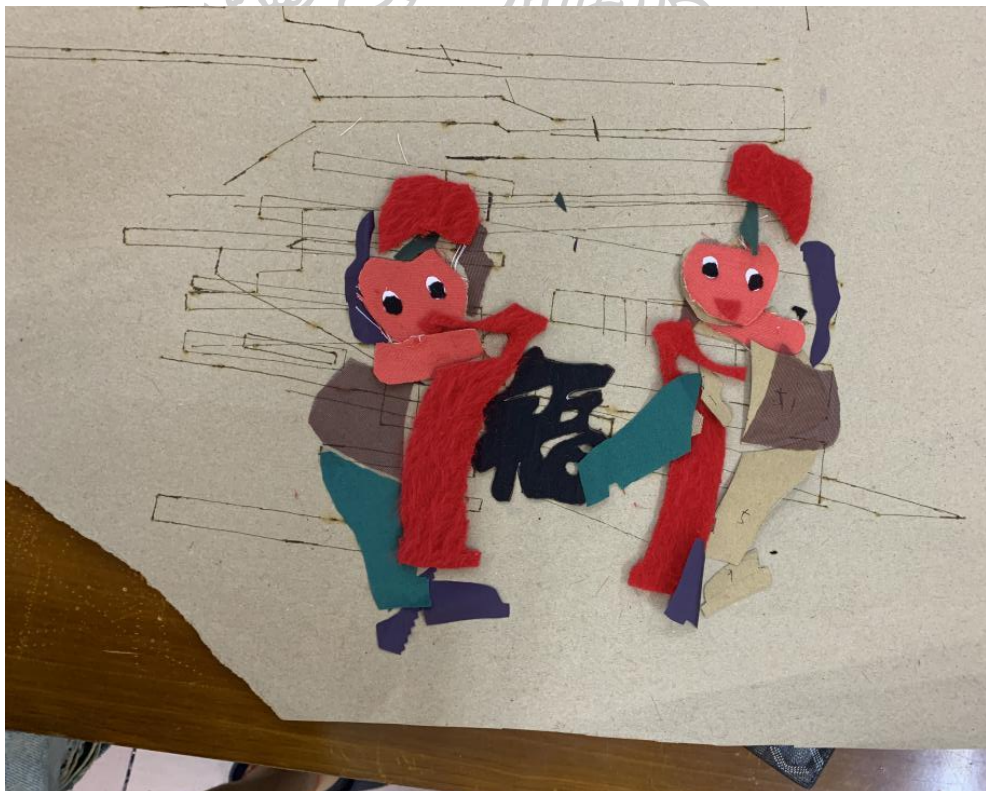
Figure 160 Fabric parts cut out.

Figure 161 Quilting effect in local position.
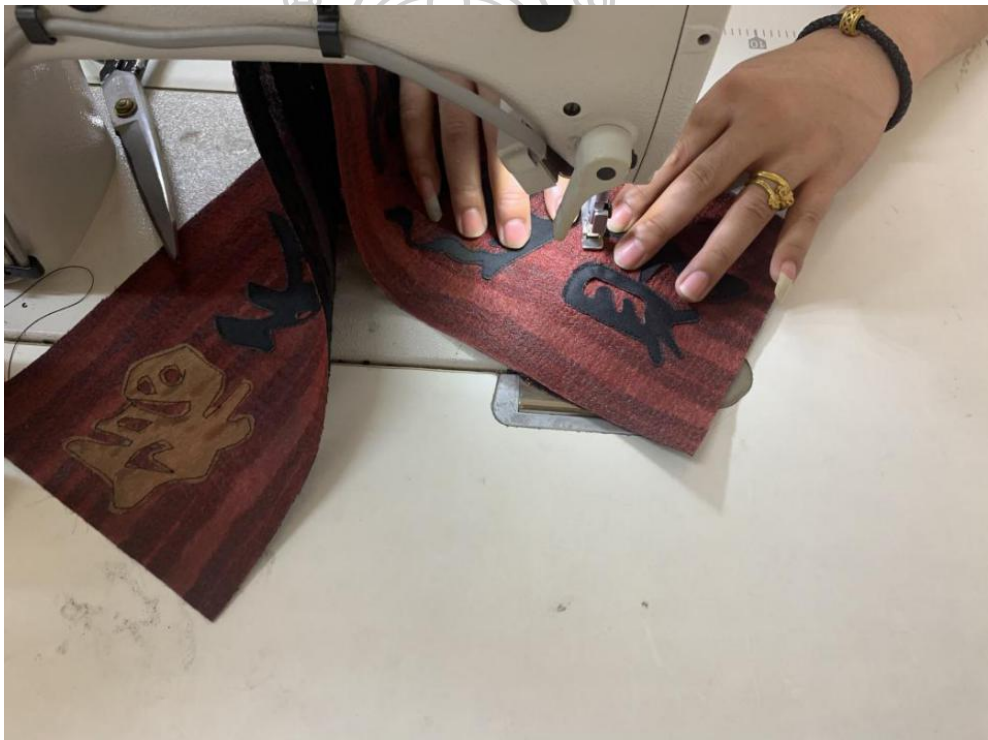
Figure 162 Quilting machines were used to stitch the pieces of fabric together.

Figure 163 The finished one-side garment piece is placed on the mannequin for adjustments.

Figure 164 Local details of the finished quilting art.

4.5 Clothing finished products

This section is the production and display of the finished products. When the quilting process is used to make all the decorative parts of the garment, the design work is basically completed. For the expression of Chinese street culture, aspects of chaotic beauty, the use of dirty colours, and the performance of punk style were considered. The effective integration of these innovative thoughts is what forms an important part of this research.

4.5.1 Work 1: The finished product effect of "Asphalt Jungle"

Figure 165 Local close-up of "Asphalt Jungle".

Black Punk-style bras made of leather were wrapped between quilted suits. A cultural forest grows in reinforced concrete, which is expressed in the clothing.
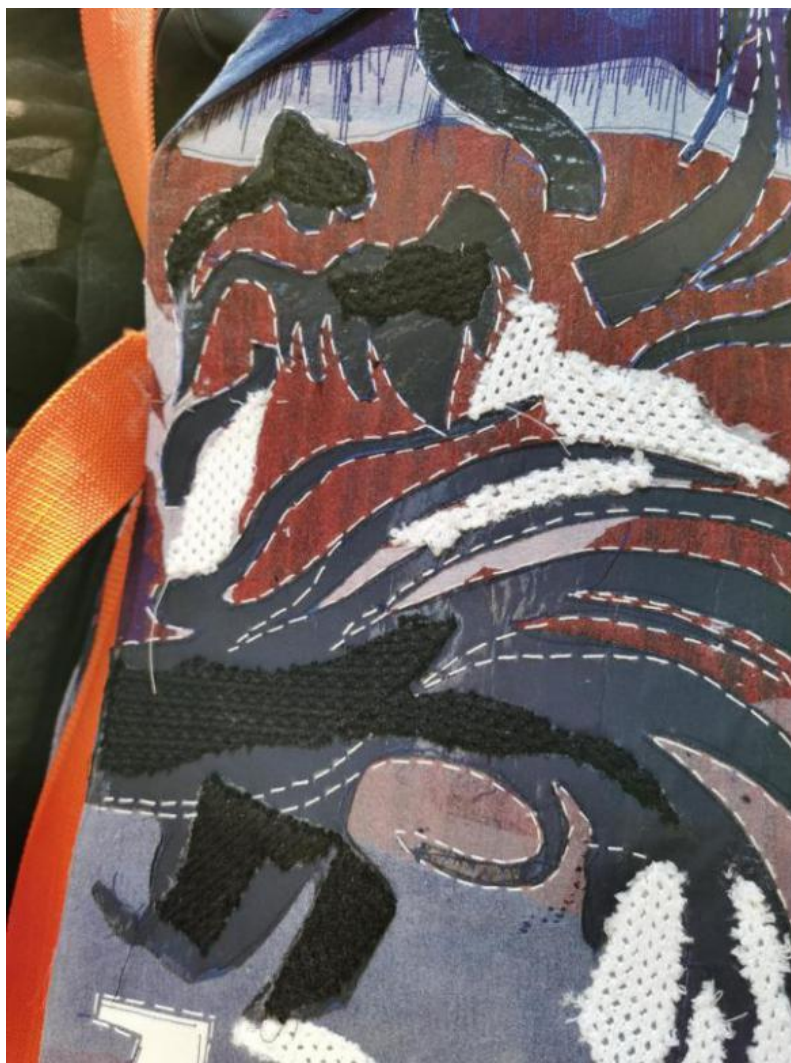
Figure 166 Local close-up of "Asphalt Jungle".

    The quilting pattern of the suit is made in accordance with the "asphalt jungle" design. Cotton, woollen cloth, non-woven cloth, and organza were used for stitching. While conveying street symbols, it gives people a sense of visual and spatial weight.

Figure 167 Local close-up of "Asphalt Jungle".

Using organza and chiffon fabric bonding made of large lotus leaf sleeve, strive to express a sense of visual expansion.

It expresses that in the asphalt jungle, money and interests are eating everything away, but the street culture escaping from it is like a clear spring, refreshing.

Figure 168 "Asphalt Jungle" front and back styling effects.

Figure 169 "Asphalt jungle" side styling effects.
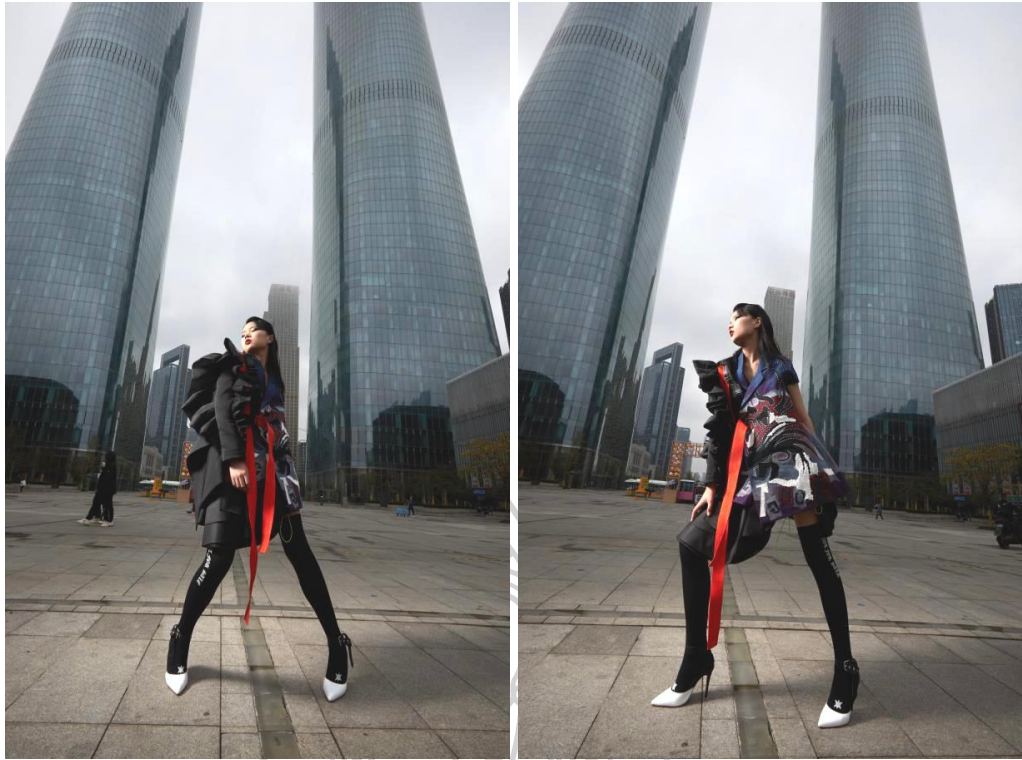
Figure 170 "Asphalt Jungle" street style effect.

Figure 171 "Asphalt Jungle" street style effect.

Figure 172 "Asphalt Jungle" street style effect.

Figure 173 "Asphalt Jungle" street style effect.

4.5.2 Work 2: The finished product effect of "The back of the city"

Figure 174 Local close-up of "The back of the city".

In the "Back of the City" project, the designer used textile materials such as plastic mesh, woollen cloth, chemical fiber strips, organza, and cotton.

Through quilting, hot stamping, and pasting techniques, a variety of fabrics were integrated to form a new fabric.

The Design emphasized the "back of the city", and at the same time, the street culture presents a disorderly urban atmosphere. The colour collocation applied gave the overall design a sense of beauty within a rich textured and layered effect. It shows the importance of "technological aesthetics" in clothing design.

Figure 175 Local close-up of "The back of the city".

Figure 176 Local close-up of "The back of the city".

Figure 177 Local close-up of "The back of the city".

Figure 178 Local close-up of "The back of the city".

Figure 179 "The back of the city" front and back styling effects.

Figure 180 "The back of the city" side styling effects.

Figure 181 "The back of the city"street style effect.
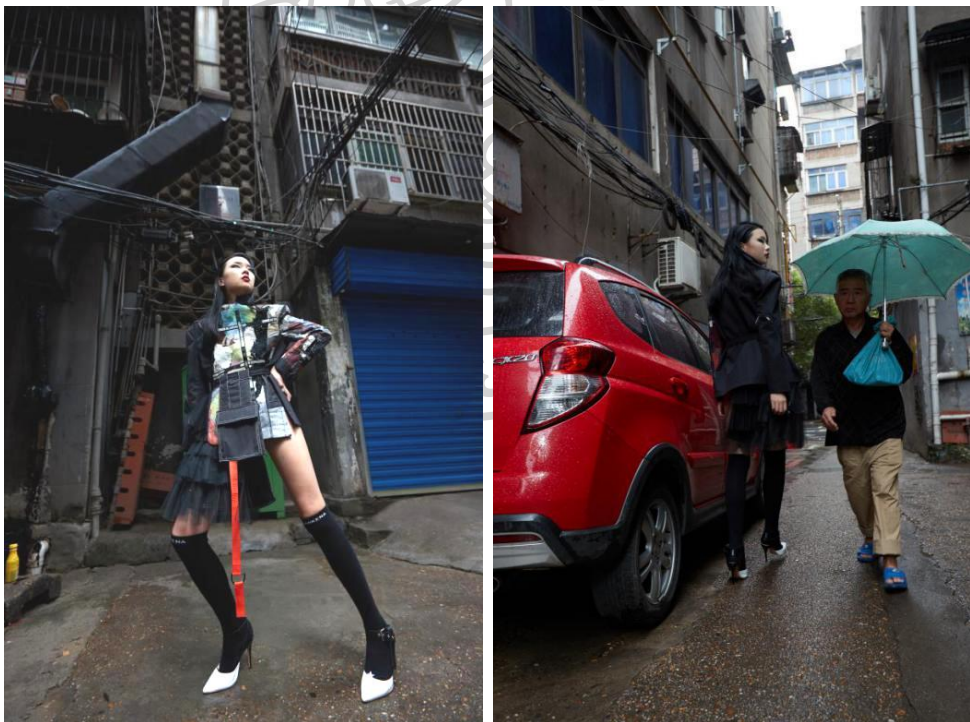
Figure 182 "The back of the city" street style effect.
Passed the old man with the umbrella.

Figure 183 "The back of the city" street style effect.

Figure 184 "The back of the city"street style effect. Photo with the author.

4.5.3 Work 3: The finished product effect of "Dirty sake"

Figure 185 Local close-up of "Dirty sake".

For this design, "Dirty sake", the designer used a combination of dirty colours. It is mainly made of cotton and woollen fabric. Hollow-out techniques were used to connect the buildings, streets, and the sky.

Because color can also seem bottomlessly resistant to nomination, attaching itself absolutely to its own specificity and the surfaces on which it has or finds its visibility, even as it also appears subject to endless alteration arising through its juxtaposition with other colors. Subjective and objective, physically fixed and culturally constructed, absolutely proper and endlessly displaced, color can appear as an unthinkable scandal. The story of color and its theory within the history of art is a history of oscillations between its reduction to charm or ornament and its valorization as the radical truth of painting. From these oscillations other vibrations are repeatedly set in motion that touch and disturb matters as purely art-historical as the complex inter-locking borders among and within the individual arts and as culturally far-reaching as codings of race and gender and images of activity and passivity. Under the contrast of dirty colour, the work forms a strong sense of

heaviness (Gage, J. 1999). This reflects the confusion and helplessness around the current state of street culture and its exclusion from mainstream culture. The style is made up of one-sided suits and trousers. The bundled suits reflect the street culture's desire to break free and struggle and explore in order to find a way out.
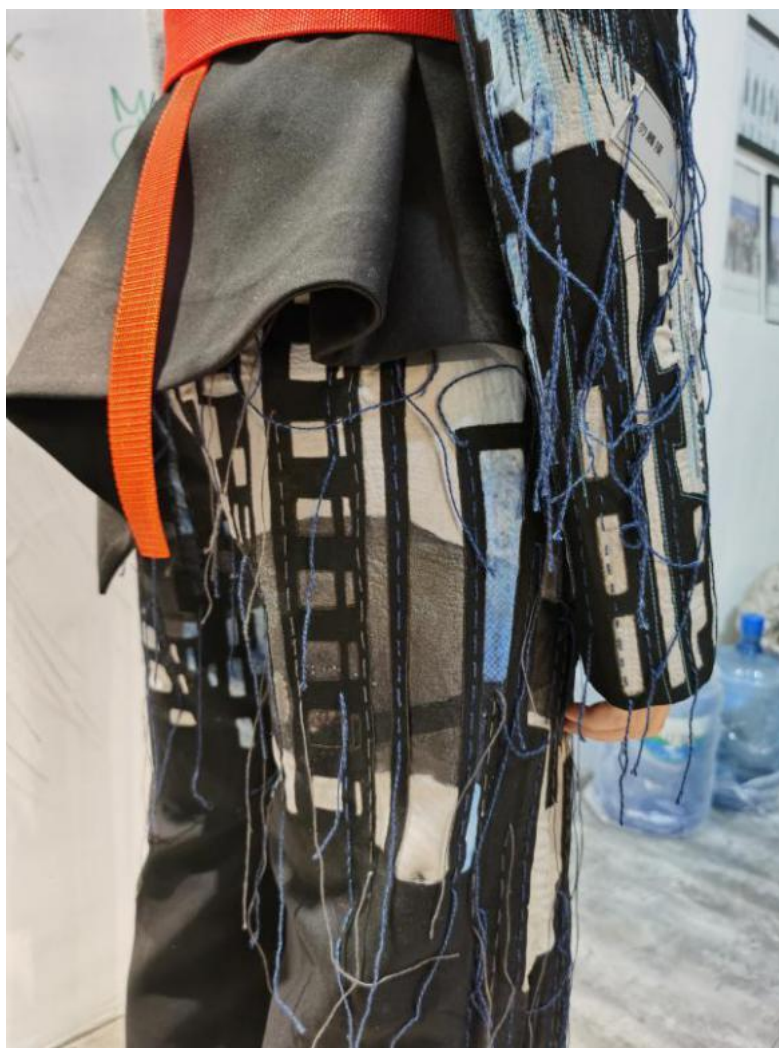
Figure 186 Local close-up of "Dirty sake".

Figure 187 Local close-up of "Dirty sake".
The suit is tied up, showing many attractive black pleats. A large number of repeated sewing lines, creating a sense of confusion and giving a good decorative effect.
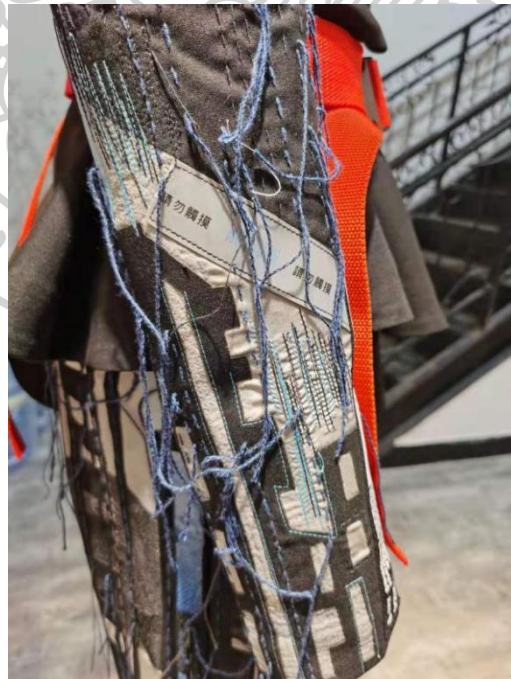
Figure 188 Local close-up of "Dirty sake".Quilting effect of sleeve position.

Figure 189 "Dirty sake" front and back styling effects.

Figure 190 "Dirty sake" side styling effects.

Figure 191 "Dirty sake" street style effect.
Overall dressing effect.

Figure 192 "Dirty sake" street style effect.
Overall dressing effect.

Figure 193 "Dirty sake" street style effect.
Overall dressing effect.

Figure 194 "Dirty sake" street style effect.
Overall dressing effect.

4.5.4 Work 4: The finished product effect of "Busy"

Figure 195 Local close-up of "Busy".

In the deepest part of the street, street elements such as posters, graffiti, stickers, and couplets can be seen everywhere. All kinds of messages are being sent to citizens. Together they look messy, but they fill the streets with life.

This design used realism, to create a concrete expression with different street elements allocated to specific spaces, creating a sense of chaos and busyness – a strong breath of life. The designer used a variety of street elements with Chinese characteristics to combine the relatively concrete patterns with quilting and high-temperature paste techniques. This work combined the characteristics of leather, organza, melt spray cloth, felt, and various other fabrics to magnify the importance of technological aesthetics. Using complex patterns as the focal point on simple clothing styles, the design strives to express the optimism of ordinary people in seeking happiness and excitement in their monotonous, boring, and busy lives.

Figure 196 Local close-up of "Busy".
The shoulder close-up.

Figure 197 Local close-up of "Busy".
High temperature paste technique.

Figure 198 Local close-up of "Busy".

High temperature paste technology and hand sewing of multi-layered fabric.

Figure 199 Local close-up of "Busy".

Detail effect of sleeve position.

Figure 200 "Busy" front and back styling effects.

Figure 201 "Busy" side styling effects.

Figure 202 "Busy" street style effect. Overall dressing effect.

Figure 203 "Busy" street style effect. Overall dressing effect.

Figure 204 "Busy" street style effect. The Beauty of Chinese couplets.

Figure 205 "Busy" street style effect. The Beauty of Chinese couplets.

Figure 206 "Busy" street style effect. Chinese graffiti on the streets of China.

4.6. Results and conclusion

The results of the experiment confirmed that in Chinese street culture many representative street elements or street symbols can be used by designers, and they represent a wide range of meanings, including traditional customs, living habits, and cultural inheritance. Unlike western societies, many of China's local street culture elements have been preserved over thousands of years. For example, the earliest couplets recorded in history appeared during The Three Kingdoms period, more than 1,700 years ago.

During the design process, the author had a lot of trouble figuring out how to communicate the Chinese culture, along with its unique Chinese street symbols, to the rest of the world. By and large, the problem has been solved.

As a form of media for information transmission, clothing is a window to show the national culture. Through these design experiments, a relatively accurate design strategy can be obtained. Through quilting, collage, and pasting, it is possible to develop Chinese street culture by applying innovative technological aesthetic principles, which can be recognized by the world.

In the process of developing the design works, the researcher demonstrated the effectiveness of this new design strategy. At the same time, this design strategy improved the body of knowledge available to the researcher. With its guidance, the researcher was able to more accurately select design elements and grasp design methods in the process of developing Chinese street culture.

In addition, combining with the technical aesthetic principle in the aesthetics under the philosophy system, quilting technology is taken as the carrier to express The Chinese street culture and applied to the design strategy in costume design, which is the main innovation point of researcher.

Chapter5 Conclusion of the research

5.1 Definition of design strategies for the development Street culture in China

Today's street culture is gradually being recognized by the mainstream cultures of the world. The focus of this paper was to investigate the way in which China's local street culture could be continually developed and enhanced. In recent years, the Chinese government has been emphasizing the promotion of cultural self-confidence in China. Through the research of this paper, the real cultural confidence was to show the deeply hidden cultures of Chinese society, such as the traditional, classical and secular cultures.

This research collects, sorts, classifies, analyzes, and refines cultural elements such as graffiti, sculpture, architecture, transportation facilities, environment, and commercial information in the streets of Chinese cities, and sublimates these elements into artistic works.

Today's society is the era of high-speed circulation of information. In clothing and fabric design, a number of emerging technologies such as artificial intelligence, 3D printing and digital printing have replaced traditional technological processes. Indeed, these emerging technologies are the engines of social development and the representatives of historical progress. But traditional technologies also have their value and should be protected and developed. A lot of quilting techniques used to create garments, tapestries, blankets and other works of art cannot be replicated by modern technology. In this way, quilting, collage, and other techniques are the embodiments of technological aesthetics. Artworks under the guidance of these technological aesthetics should be nurtured by the world. Combining the elements of street culture with quilting, collage, and other similar techniques, could drive the creative presentation of new forms of technological aesthetics.

The whole process of the formation of this new technical aesthetics is the design strategy for the development of Chinese street culture that the author has been looking for.

5.2 The outcome from this research

5.2.1 The characteristics and representative elements of Chinese street culture are determined

Through literature review and field investigation, the researchers determined the main characteristics of Chinese street culture, and then analyzed and screened the main artistic elements that can represent contemporary Chinese street culture and defined the concept of Chinese street culture.

5.2.2 It is verified that quilting art is a reasonable carrier to express Chinese street culture

Through case analysis and practical research, the researcher refers to the design concept and manual skills of many contemporary quilting artists and integrates a large number of fabrics of different materials and colors through innovative design of quilting process.

It proves that it is feasible to effectively integrate quilting, a traditional handicraft art, with contemporary Chinese street culture. Quilting art is more representative of contemporary language than single material.

5.2.3 A new design strategy is established

Through this art study, the researchers have identified design strategies and processes for developing Chinese street culture. The whole design work from topic selection, field investigation, data collection to the realization of the design works, each link is completed under the guidance of the researcher's doctoral supervisor.

Practice has proved it is scientific and reasonable to use quilting art to present the characteristics of technical aesthetics, and then to display the design strategy of Chinese street culture.

For fashion designers and fashion design departments, the results of this study can help them quickly develop design strategies that meet the expected goals. This design strategy also has certain reference value to the brotherly art field.
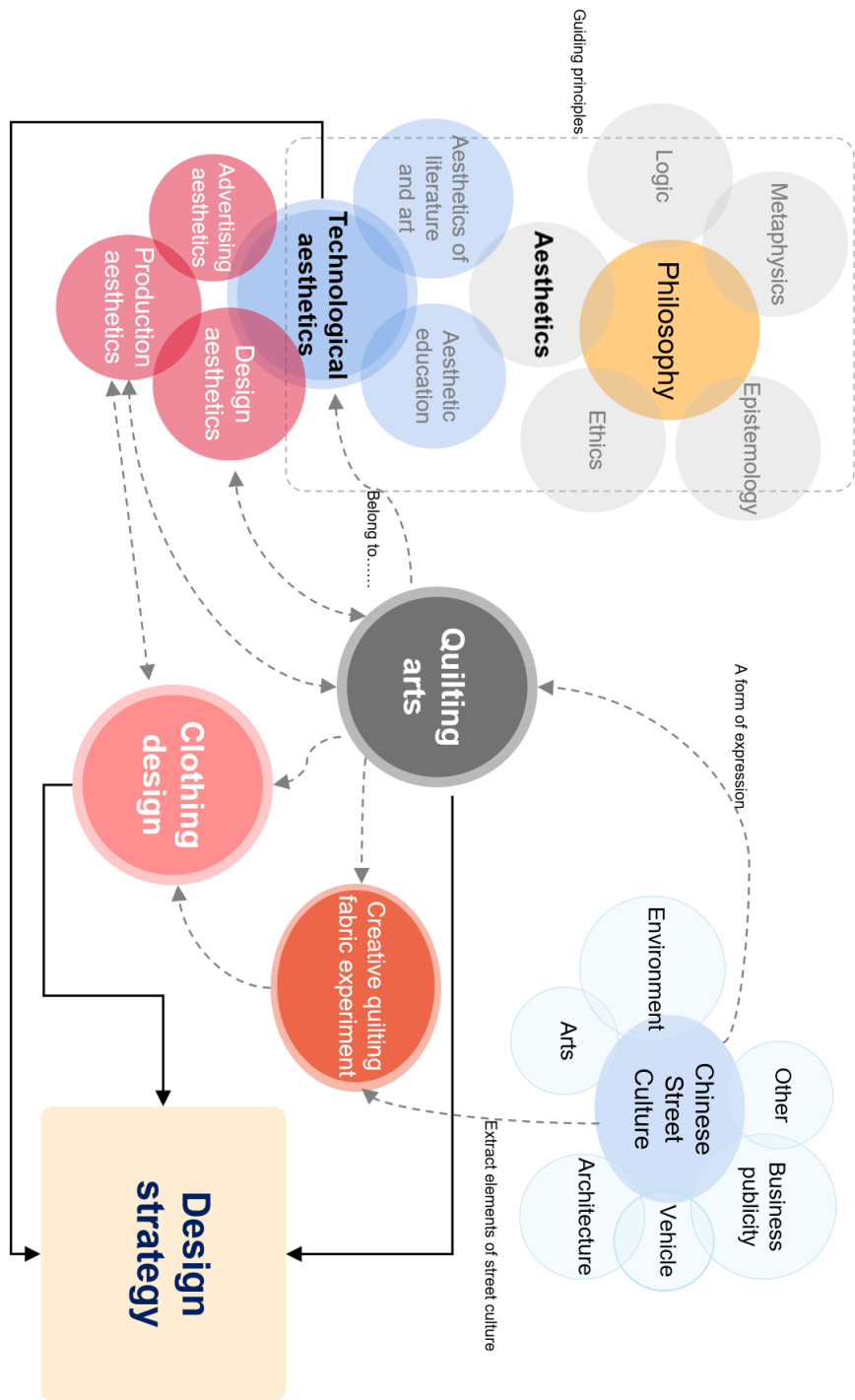
Figure 207 The knowledge system of design strategies for developing Chinese street culture.

5.3 The characteristics of this design strategy

5.3.1 This design strategy has a strong vitality

The street elements selected by this design strategy generally came from the lowest levels of Chinese urban living, and these street elements have a solid foundation among the masses, thus making the designs from these street elements more easily accessible and appreciated by the public.

Many of China's unique street cultures have been around for thousands of years, and they all have their own stable historical attributes. Some are symbolic, others are useful. These elements of Chinese street culture will no doubt continue into the future.

5.3.2 This design strategy has strong adaptability

Since design strategies can be adjusted and improved at any time in response to social productivity, people's living environment and consumers' psychological needs, when external factors change, design strategies are bound to make corresponding adjustments quickly as well.

It can be reapplied to study and analyse "the surface of the city" and "the back of the city" to compare and obtain the best elements of Chinese street culture at any time. And through the classification of Chinese street culture elements, the analysis of its characteristics, creative design, and the use of technical aesthetic principles, design works characteristics that are consistent with current characteristics of Chinese street culture can always be produced.

5.3.3 This design strategy has great communication power

In this design strategy, the source channels of street culture elements and symbols are very smooth, so it is very convenient for designers to obtain these elements and symbols.

It can quickly reach a consensus with the public, especially the younger generation, and form a tacit understanding. Then it can quickly form a temporary fashion trend in different periods and be loved by the public.

This transient fashion trend is sometimes referred to as "fast fashion."

5.3.4 This design strategy is highly fault-tolerant

In the past, the planning school of costume design believed that costume design should be well planned and considered in advance.

However, with the advent of the information age, the popularity cycle is rapidly shortened. By the time a good design plan is completed, the resulting product may no longer be fashionable. In contrast, the school of design learning believes that design strategy should be a strategic pattern that is not clearly planned in advance but is realized in the production process.

This method of constantly learning and revising design plans during the process from fashion design to production has greatly improved the fault-tolerant capability of design works.

5.4 Determine the relationship between street culture and art

Art is a form of expression of culture, and the development of art and culture is unified. Art is an important connotation and component part of culture, while culture is the origin and content of art. To criticize art through culture and to criticize culture through art has become an important form of expression for the common development of art and culture.

In this research, street culture, as a traditional, classical and secular subculture, has numerous cultural elements and cultural symbols, which carry a large amount of information, which is called "cultural carrying capacity". How to effectively disseminate these information to the outside world, be concerned by people, and get the recognition of the mainstream society? That's what researchers are trying to solve. And the intervention of art completely solved this problem. When Chinese street culture is displayed in front of the world through forms of art, street culture and art have become one.

Without art, however, street culture may only be able to communicate its message in the form of literature. Then it would be dull, illusory, and indeterminate. On the other hand, without the supply of street culture elements, artistic expression would be unconvincing.

In other words, if there is no culture, then the so-called "art" is just a painter. The painter is highly skilled, but without the enrichment of cultural elements, the painter can only paint paintings without soul. If there is culture, then there will be thoughts, connotation, looking at things and expressing things, there will be a variety of ways of understanding things, then the work styles will be rich and

abundant. From the spiritual level, art is a field of culture or a form of cultural value. Art is a cultural phenomenon created by people in order to better satisfy their needs for consolation for subjective defects and behavioural needs for their emotional faculties. So there is an important relationship between art and culture.

Therefore, Street culture without art is incomplete, and design strategy without artistic expression is also incomplete. art is the reflection of street culture, and street culture is always reflected by art.

5.5 Recommendations

In order to better develop Chinese street culture, the main areas in need of further research work include the following:

5.5.1 For cultural theory researchers

Cultural diversity represents the maturity of a society, which means that the relationship between mainstream culture and minority culture should be equal, inclusive and respectful. For the general audience, the opinions of cultural theory researchers are of vital importance. For example, in China, up to now, the vast majority of people cannot accept tattoos as an artistic act to show their individuality, which is a pity.

China still has a long way to go to evaluate subcultures such as street culture more objectively.

5.5.2 For fashion designers

Utilitarianism is still the way most people do things in China these days, though sometimes that's not a bad thing. However, different countries have different street cultures, blindly copying European and American street fashion elements, which is not conducive to the development of China's clothing industry.

For the development of street culture, Chinese fashion designers should seriously collect, refine and sublimate the elements of street culture to form design elements that belong to the characteristics of local culture, so that it will have exuberant vitality and dignity.

5.5.3 For clothing consumers

More exposure to local culture and cultural and creative products will help improve Chinese consumers' cultural confidence and cultural

identity.For international consumers, buying and wearing clothes with Chinese street culture elements can make people know more about the characteristics of Chinese contemporary culture.Change the world's impression of China.This is a kind of cultural experience following the body, but also a kindly of cultural communication with good intentions.

5.5.4 Continue to promote the development of Chinese street culture and lead the fashion industry

The author hopes to produce these elements in the form of clothing by looking for the most accurate Chinese street elements, using appropriate techniques, and combining the principles of technical aesthetics. To summarize the process of design and production, and formulate a design strategy that helps to develop Chinese street culture. To provide guidance for the development of contemporary Chinese street culture, through the technical experiments on quilting and fabrics. Using the principles of technical aesthetics to integrate street culture and fashion design, to promote the design of Chinese street culture clothing to a higher level – one that can be recognized by the fashion industry.

As for street culture, both mass and niche, as Sujata Fernandes puts it in "near the edge: the search for the global hip-hop generation", hip-hop has "a place in both cultures" since 2000. "its main charm lies in the mass culture, and niche culture is what really drives it." Incidents like these lead me to wonder: Can hip hop—a subculture that includes rapping, D-jaying, beat-making, and graffiti writing and a dance form known as B-boying-forge political alliances between Afro-Latinx and Afrodescendant people across the world? Is there such a thing as a global hip hop generation and could it act politically (Fernandes, S. 2018)?

Then the connotation of social design is to consider what the design should contain, why and how to meet the needs of the rapidly changing society. We need to deliver positive social impact (Stickdorn, M., Schneider, J., Andrews, K., & Lawrence, A. 2011).

This nicely represents the core meaning of street culture. Whether it's architecture, sculpture, graffiti, tattoos, environment, behavior, rap, or hip-hop, the universal concepts that street cultures export to the masses can all come from the spiritual core of their underground, niche days: love, peace, and respect.

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